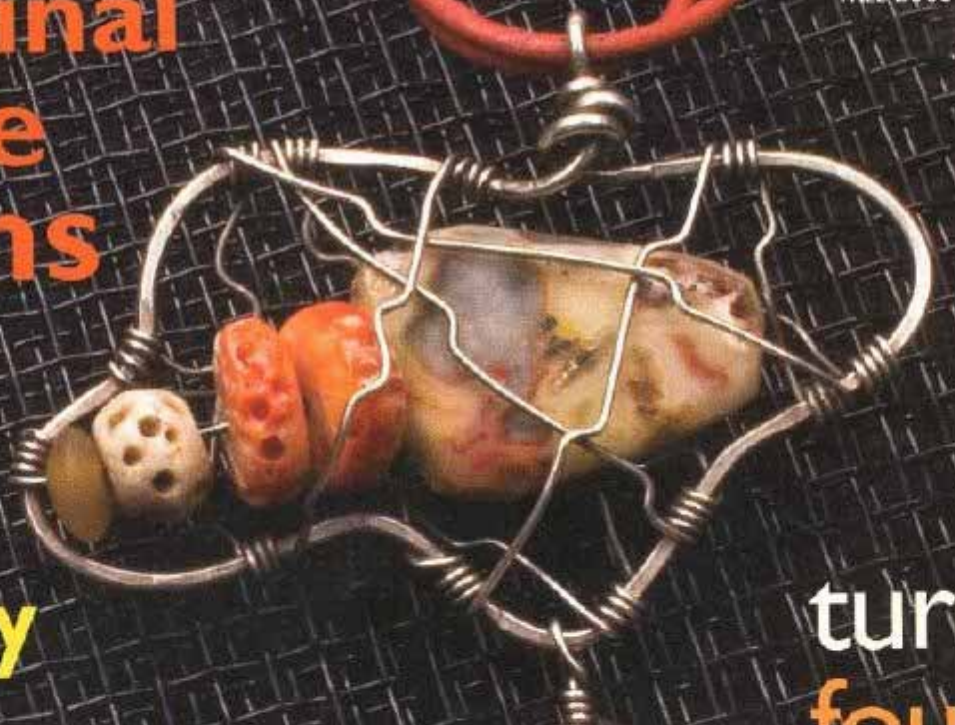
Super Storage Ideas for All Your Supplies!

STEP by STEP

Wire Jewelry

FALL 2005 • VOL.1, NO.3

11 Original Wire Designs



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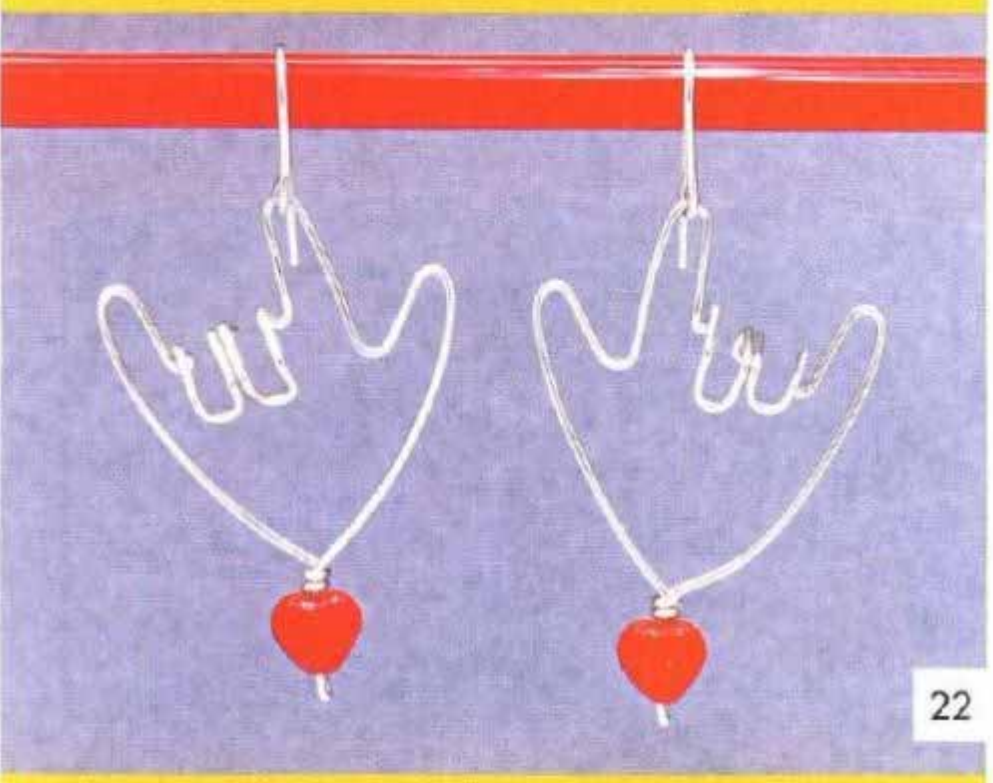

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www.stepbystepwirejewelry.com

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SKILL LEVELS

🌀 **BEGINNER**
Someone just starting out can complete this project and be happy with the results.

🌀🌀 **BEGINNER/INTERMEDIATE**
Someone who has had experience with the material can happily complete this project, but will also learn something new by doing it.

🌀🌀🌀 **INTERMEDIATE**
A comfortable project for someone who has a good working knowledge of the material.

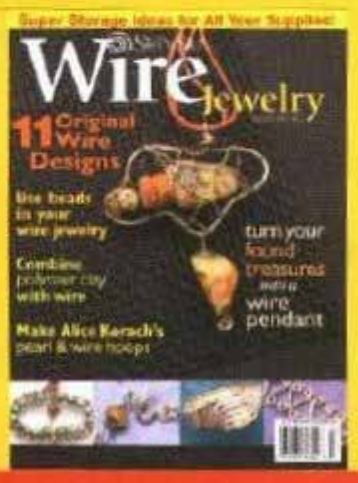
🌀🌀🌀🌀 **INTERMEDIATE/ADVANCED**
A project for someone who is ready for a more challenging approach to a material they have worked with repeatedly.

🌀🌀🌀🌀🌀 **ADVANCED**
A good project for someone who is confident with the material and has had a lot of experience with the techniques.

Have a comment?
Whether it's a compliment or complaint, we welcome all reader responses. We can be reached through our Web site: www.stepbystepwire.com, by email at lj.editorial@primedia.com (type "Wire comments" in the subject line), or by snail mail to our new offices at 300 Chesterfield Parkway, Suite100, Malvern, PA 19355. Please send it Attn: Step by Step Wire Jewelry.

ON THE COVER

Primitive Wire Bead Necklace by Ronna Sarvas Weltman, featured on page 22. Photo: Todd Murray. Left to right: Fanciful Figure-8 Earrings by Alice Korach. Wire Link Bracelet by Denise Perry. Wave Ring by Karen Tihor. Flip-Flop Heart Bracelet by Pepper Mentz.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Finding Nymo®

I have a jewelry studio on the third floor of our home. It's filled with tools and equipment, gas and oxygen tanks, a torch, and various tables for designing and working. Then, of course, there's the countless bins and drawers for all my beads, findings, wire, and spools of thread I plan to someday use in pieces of jewelry. But do you think I can find anything when I need it? No way. It also doesn't mean that I keep it all contained or constrained to that room. Frankly, it gets lonely up there sometimes. So I often haul out everything I need to work on a certain piece, and spread it out on the dining room table. That way I can chat with my husband, let my dogs in and out when they need to be, and generally be in the thick of things — where the action is, so to speak.

Right now I have about 16 projects in the works on the dining room table. Needless to say, we haven't eaten on that table for quite some time. In desperation I hit the dollar store the other day. I loaded up on small plastic shoeboxes into which I could throw everything on the table, so that maybe we could entertain the idea of entertaining. But it didn't all fit, so the table's still covered. And I don't know where anything is that I put in the shoeboxes. I'm lucky we have a table on the deck. However, as the weather gets colder, I'm going to *have* to figure something out.

I know you're all commiserating with me. It's the age-old problem with almost *all* hobbies. This issue, contributing editor Nina Graci has done all the legwork in researching the solutions for us. It's full of great suggestions for storing and organizing all that *stuff*. It's clear that the word is out, because craft manufacturers everywhere have invented a plethora of great products to help us clean off our dining room tables. I'm going to go get some of them. Now if they'd just invent something that cleaned the bathroom for me.

Denise Peck
Editor-in-Chief

DID YOU KNOW

The following lengths are what you can expect to receive if you order 1 ounce of sterling round wire, half-hard or dead soft.

26 ga = 76 ft.	20 ga = 19 ft.	12 ga = 3 ft.
24 ga = 48 ft.	18 ga = 12 ft.	10 ga = 22 in.
22 ga = 31 ft.	16 ga = 7.5ft.	8 ga = 14.5 in.
21 ga = 24 ft.	14 ga = 4.66 ft.	

Step by Step Wire Jewelry

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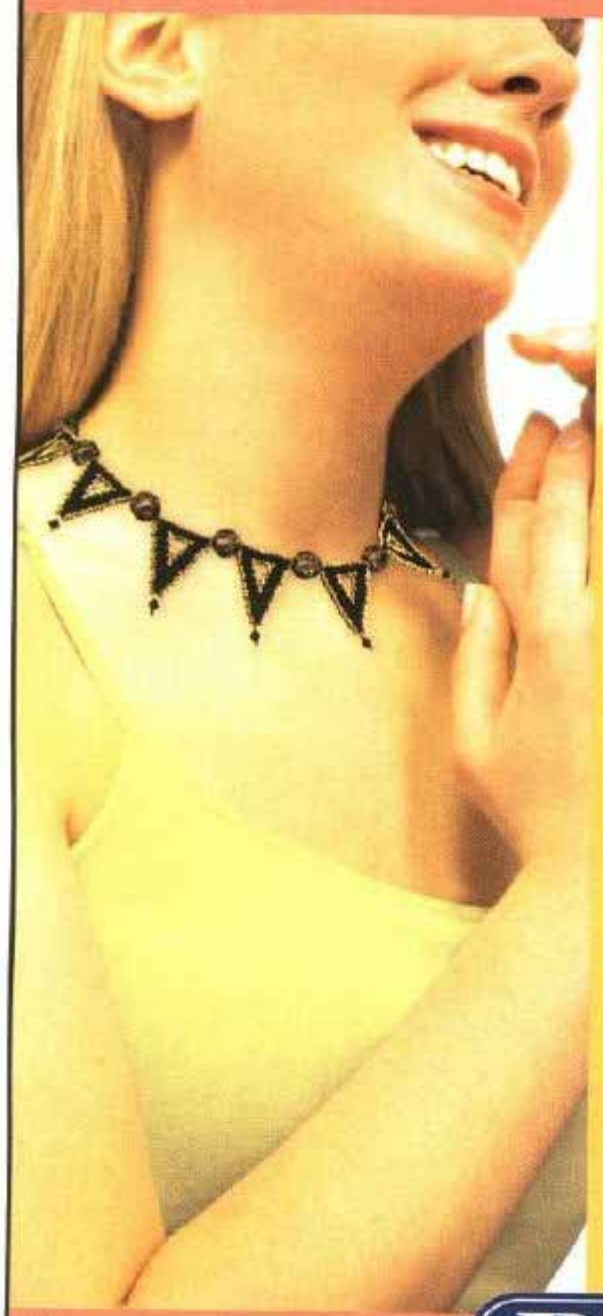

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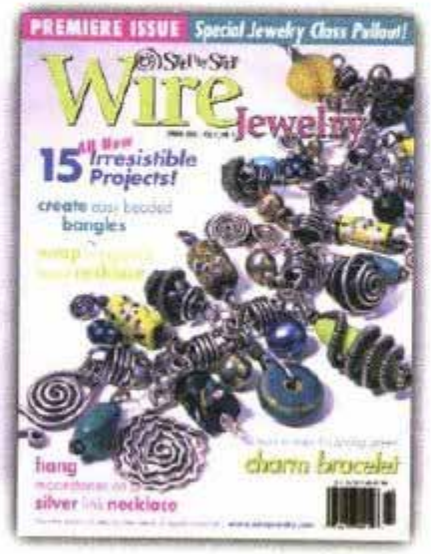


wireWORKSHOP

with NINA GRACI

Store it, stash it, hide it!

Practical Storage Ideas.

Seattle jeweler Linda Larsen's solutions for her supply of jewelry components.

Bead and wire jewelers view every Altoid® tin, baby jar, spice bottle, and empty video box as potential storage containers for beads and wire. By widening his or her search for efficient storage solutions to fabric, hardware, photo and scrapbooking stores, the intrepid jeweler will find sophisticated organizers that not only absorb growing collections and make room for the next shopping spree, but also eliminate dreaded "buyer's remorse."

At the beginning of a jeweler's career, inexpensive small plastic jars and boxes corral hundreds of beads into an organized, stackable collection. However, as all jewelers know, soon bead and tool overflow require drastic storage measures. But before ordering a seven-foot cabinet with doors, it is worth investigating the efficient new organizers that tame studio chaos, free up workspace and when necessary, take tools and supplies on the road.

Bead Organizers

Round or square plastic jars can, for under $2, hold hundreds of beads in a stackable, organized collection. The *Blue Moon Magnetic Storage Containers* spotlight beads that are too beautiful to languish in drawers, by adhering them to magnet boards or any metal surface. A 12" x 12" board holds nine round 2.5" x 1" containers.

(*createforless.com*, $12.75) Vials or 9/16" bead tubes keep tiny beads within reach in multi-hole acrylic holders. (*BeadSmith*® holders: 168-hole, $50; 336-hole, $99.) *Bead N' Go Trays*™ have 10 wells that hold 3.2 grams of Delica beads. These stackable trays have *EZ-pour* spouts and spill-proof lids, which allow beaders to work directly from the tray. (*BeadSmith*®, 6-pack, $15)

When beads overflow jars, tubes, and vials, clear Plano® organizers have dividers that fit at an angle to customize storage. Removable lids double as small beading trays. (*Fire Mountain Gems*™ *and Beads*, $2.76 to $9.57) The *Infinite Divider Storage Cube* makes organizers more accessible by stacking five organizers on slide-out trays. (*FDJTool.com*, 14.5" x 15.5" x 15¾", $100).

The Infinite Divider Storage Cube, available from FDJTool.com, makes organizers more accessible by stacking five organizers on slide-out trays.

Seattle jeweler Linda Larsen is a self-proclaimed compulsive organizer. After trying many systems, she has refined a way to keep her studio, as well as her refrigerator shelves organized.

"I'm Danish, and after visiting Denmark, I realized that organizing is inbred, and I can't help myself. I was wasting a lot of time cleaning up before each project, but by storing beads and wireworking tools in containers in drawers, I actually put things away when I'm finished. I use 12 plastic rolling drawer units, labeled with the contents arranged according to color in crystal clear plastic containers. I put these containers in drawers that are also labeled using my favorite tool, the Brother® P-touch®. I label everything — even my refrigerator shelves, and take a lot of flack for it. But the leftovers don't grow science experiments because they don't get hidden behind the milk for a week," laughs Larsen.

The rolling *Bead Cart Organizer* is similar to Larsen's system and comes with eight large drawers ready to load up with beads and tools. (*Fire Mountain Gems*™ *and Beads*, 25½"W, 31½"H, 15¼"D, $30.74)

Tabletop Bead Organizers

Whether they spin or simply organize thousands of beads in space-saving 6"-wide vertical cabinets, tabletop organizers keep beads and tools visible and within reach. The stackable *Carousel Craft Organizer* spins 12 removable storage containers around on a turntable, and has a triangular storage bin at the center to hold tools and supplies. (*JewelrySupply.com*™, $14)

Plastic or metal tabletop cabinets with 13 to 60 drawers, originally made to store hardware, are an ideal way to store thousands of beads and numerous supplies. Contributing editor, instructor, and bead collector Connie Fox, lined one wall of her studio with these multi-drawer bead organizers.

"My beads have put on more mileage going from one compartment to the next than when they were traded from Europe to Africa. I started out with flat trays, spread far and wide, with covers off to see the contents. I swore for several years this was the best way to organize these little critters.

"Finally, an accumulation of dust and a lack of space to put just one more tray convinced me otherwise. I succumbed to the option I previously considered to be an inferior alternative. Vertical compartments. This way, I could stack them up to the ceiling if necessary, arranged according to the color wheel of course. I'm hoping my bead obsession never gets totally out of hand," she said. (*FDJTools.com*, $9 to $27)

Totin' Beads on the Road

Many jewelers teach, which means transporting supplies across the country. Confirmed storage addict and bead lover Tamara Honaman is Media Content Manager at *Fire Mountain Gems*™ *and Beads*.

"My friends thought it strange that I was so thrilled with my husband's Christmas gift — a *Plano*® organizer. Only a beader could understand this. They have been lifesavers. Not only do they get my clutter under control, but they allow me to take my stuff on the road for teaching, without having to unpack, repack, and then unpack again."

Totes

Totes, small and large, come with handy straps and handles. The *Quick Tote* is only 8" wide but holds six stacked organizer boxes.

wireWORKSHOP

Plano®'s 11" multiple-compartment tote holds four organizer boxes with an additional top section for storing tools and supplies. The 14"-wide *Mega Tote* holds six large boxes and has side, back, and front pouches to hold supplies. (*Fire Mountain Gems™ and Beads*, $24 to $37)

The Plano® Mega Tote, available from the Fire Mountain Gems® and Beads catalog, features side, front, and back pouches to hold a variety of supplies. It also features a handle and adjustable shoulder strap, to make it easy to carry the 12" wide x 11" tall x 7½" deep organizer.

Multi-looped and pocketed carpenter tool bags make transporting tools easier. A small bag has 14 loops and 12 pockets, while the larger bag has 17 loops and 95 pockets. Two plastic storage trays sit beneath the subfloor of the bags. (*Lee Valley*, $59 to $79). The *Deluxe Keeper™* holds three large boxes and four detachable panels, with 34 storage pockets that can be lifted out for tabletop use. There are also 20 elastic loops, three see-through storage pouches, and pockets to hold additional tools. (*BeadSmith®*, $90)

Take Your Beads on Vacation

Jewelers who won't be separated from their work can take their beads on vacation in *The Bead Buddy™* attaché case. This is a complete crafter's workstation containing 18 clear stackable vials with hinged lids, a large tool compartment, and a flocked bead board with extra storage underneath for books and projects. A detachable hinged lid provides a flat work surface. (*Jo-Ann.com*, $21, 15½"L, 11½"W, 3½"H)

The *Beader's Palette* is a shallower version that stores beads in nine sections with clear domed lids, and easy-to-pour spouts. It comes with a large, flocked bead mat to keep beads from rolling around, a built-in designer bead board in the lid, a magnet to hold needles, and a vertical dowel to hold a spool of thread. (*BeadSmith®*, $16, 15.5" x 11.5" x 1", fits into the *Dual Lap Desk™*)

The lap-conforming padded pillow beneath the *Dual Lap Desk™* allows beading anywhere. It includes a flocked work board for bead weaving, flocked design board for bead stringing and a bead mat. (*Jo-Ann.com*, $21, 11.5" x 15.5" x 4.5")

There may not always be a desk available, but there's always a door to hang the *Deluxe Keeper™ Door Caddy*. It holds four large boxes and has mesh storage pockets with snaps. A heavy-duty door hook keeps it hanging open to 45", or it can be folded into a 13.5"W, 6"D, 11"H carrying case with handle and detachable strap. (*BeadSmith®*, $30)

Wire

Wire has special storage needs and must be stored so that it doesn't kink, bend, or get tangled. Photo organizers, designed to protect photos, and CD cases are inexpensive ways to keep wire pristine. Small-gauge wire can be stored in the Keepsafe™ *Photo Organizers*. (*Herrschners®*, set of 4, $4). The *Page Planner* is a larger version designed to hold 12" x 12" photos. It has eight moveable dividers that can organize wire by size and temper. Some have an additional small front pocket to store wire design ideas. (*Scrapbook Supply Store*, $5 to $30).

Gary Helwig of *WigJig* developed a low-tech way to store wire. He sorts wire by type (sterling, gold, gold-filled) and by hardness (soft or half hard), then puts it into a Ziploc® bag.

"Punch a hole near the top of each bag and thread a ring through it. Keep one binder ring for each category of wire, then sort the wire by gauge. This makes it easy to find the correct wire when needed. Store practice wire and spools of colored Artistic Wire™ in small 8" x 4" baskets that are about 2" high. Keep one basket per gauge, and store all the spools of wire sitting on their edges so that the colors are easily seen."

Linda Larsen discovered her wire organizer at a stationery store.

"I organize silver wire according to the shape, and keep it in a plastic accordion folder that holds hundreds of feet of wire. I put fine silver at the back and separate the wire by gauge, with the heaviest gauge in front for balance."

Tool Organizers

One way to keep a mountain of tools from accumulating on work areas is to use wall-mounted magnetic strips and peg boards with hooks. Tabletop caddies are small, but store up to seven pairs of pliers within reach. (*Herrschners®* 6.5"W, 3.5"H, 7"D, $19.40) A larger, three-

tiered, wooden organizer holds pliers as well as wire spools in eight vertical bins. (*D&I Beads*, $27, 6.5"W, 3.5" H, 7"D)

Tools to Go

Many jewelers, like Connie Fox, teach, which means transporting heavy tools, wire, and beads across the country.

"Of course there is a whole other type of storage and that is getting your tools from one place to another. I love the double-tiered Stanley® *Rolling Work Center* because it has an extra-large toolbox with organizers built into the lid, and wide heavy-duty wheels. It allows me to transport almost every tool I own," laughs Fox. (*Lowe's®*, $33)

The magnetic trays in Rio Grande's® *Magnetic Shelf Tool Caddy*™ keep needles and tools separated, and comes with a built-in 8" ruler. ($13, 9¼"W, 3½"D, 2⅜"H)

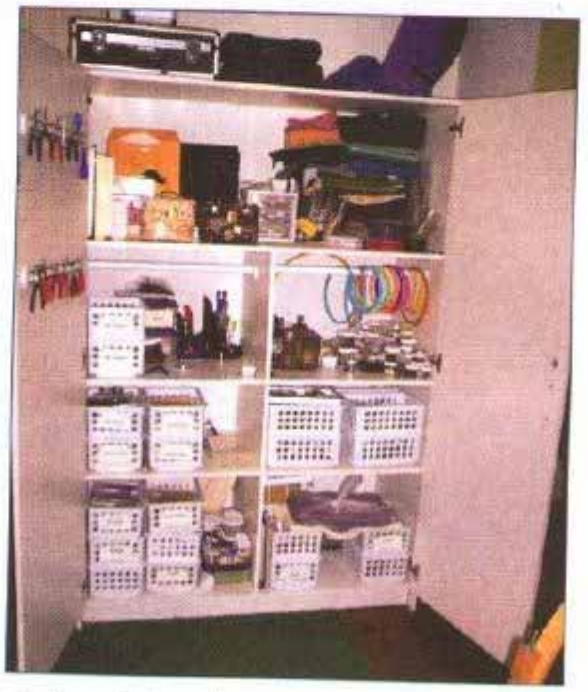
An unusual toolbox that rolls up to seal its 27 adjustable compartments is the *Rolykit® Storage System*, which unrolls to 42". (*BeadSmith®*, $23)

Thinking Outside the Bead Box

Cleveland beader Rebekah Hodous had to think outside the box when she outgrew traditional storage systems.

"When my collection was small, Ziploc® bags in plastic shoeboxes worked fine. As the collection grew, I found myself overwhelmed with clutter. For a time, roll-a-way carts with six shallow drawers seemed to work, until I needed four carts! They took up way too much room and didn't really store my larger items. At the local home center store, I found a wardrobe cabinet 7' tall, 4' wide and 2' deep, with adjustable shelves. Using plastic stackable bins, wire mesh baskets, and the clothing bar that came with the unit, I've managed to store all my beads in tubes inside the stackable plastic bins.

I have so many beads that I've labeled each bin with the color of the beads, then stored them by color family. I use wire mesh baskets for my ultra suede, fabrics and thread, and on the clothing bar, I hang the wire spools, embroidery hoops, and scissors. On the inside of the doors, I attached a magnetic tool holder for all my hand tools. There is plenty of room for storing unfinished projects, new supplies that have yet to be sorted, and pretty much anything else that I need to store. When the doors are closed, all is out of sight, nice and neat. The doors also keep my pets out."



Rebekah Hodous designed a storage unit using a wardrobe cabinet, plastic bins, and mesh baskets, after outgrowing Ziploc® bags and plastic shoeboxes.

Collector's Cabinet

When Sharon Betz found herself re-buying supplies she couldn't find in her organizers, she knew it was time to design her own storage unit.

"There is no wasted space in our cabinet as it holds 28 removable trays that store things in single layers. The cabinet's modular design allows collectors to line or stack them up. People can choose from pine, oak, or birch and choose their stain. Cost varies on the type of wood, the size of cabinet, (small or large) and whether it's customized with our new "Work Station" and "Component" system. A small pine cabinet finished with 28 trays is about $505." (*Collectors Cabinets*)

Finished Jewelry and Silver-lined Beads

So, break your beads out of storage, and create something ravishing. And don't forget to store finished jewelry in anti-tarnish bags or with strips that neutralize tarnish-causing sulfur gases. (*Fire Mountain Gems™ and Beads*, 10 Strips $2.90)

Nina Graci writes about the inspirations and techniques that bring jewelry into the world. She lives in Toronto, Canada, but has been spotted weighing and bartering for silver in remote desert villages.

WIRE-WISE Q & A

with CONNIE FOX

Q: I've been making lampwork beads and jewelry for a couple of years and I think I've found something new to add to my artistic obsession: wire jewelry! There are no classes in my area and travel is not in my budget. How do I get started? Is it possible to learn without being in a class?

Wendy H., Mapleton, Utah

A: Wendy, while it is certainly beneficial to have an instructor guide you through the learning process, it is perfectly possible to learn wire skills using alternative instructional materials. The first step is to decide what type of wire jewelry you are interested in making. In this and prior issues of *Step by Step Wire Jewelry*, you will see examples of different types of wirework:

- Gold wire sculpted jewelry
- Chain maille
- Wire weaving/twining
- Sterling silver jewelry made from heavy gauge wire (12- to 20-gauge)
- Sterling silver jewelry made from light gauge wire (20- to 28-gauge)

Once you know what style you are drawn to, the next step is to research instructional materials, including magazines, books, online classes, CD/DVDs, and videos. Google searches will provide you with many more options than you can probably read. Not only will you be looking for the style of jewelry you are drawn to, but look for samples of jewelry that are drop-dead gorgeous. You want to feel excited, even passionate, about the journey you are about to embark on. Look for beginning projects to ensure your early success. Detailed instruction with clear images that take you one step at a time through the wire bending process will make learning easy and fun. Also consider cost. I suggest you get your feet (hands?) wet with some basic instruction to make sure you enjoy the process. Sometimes people start with one type of wirework and later discover they prefer another.

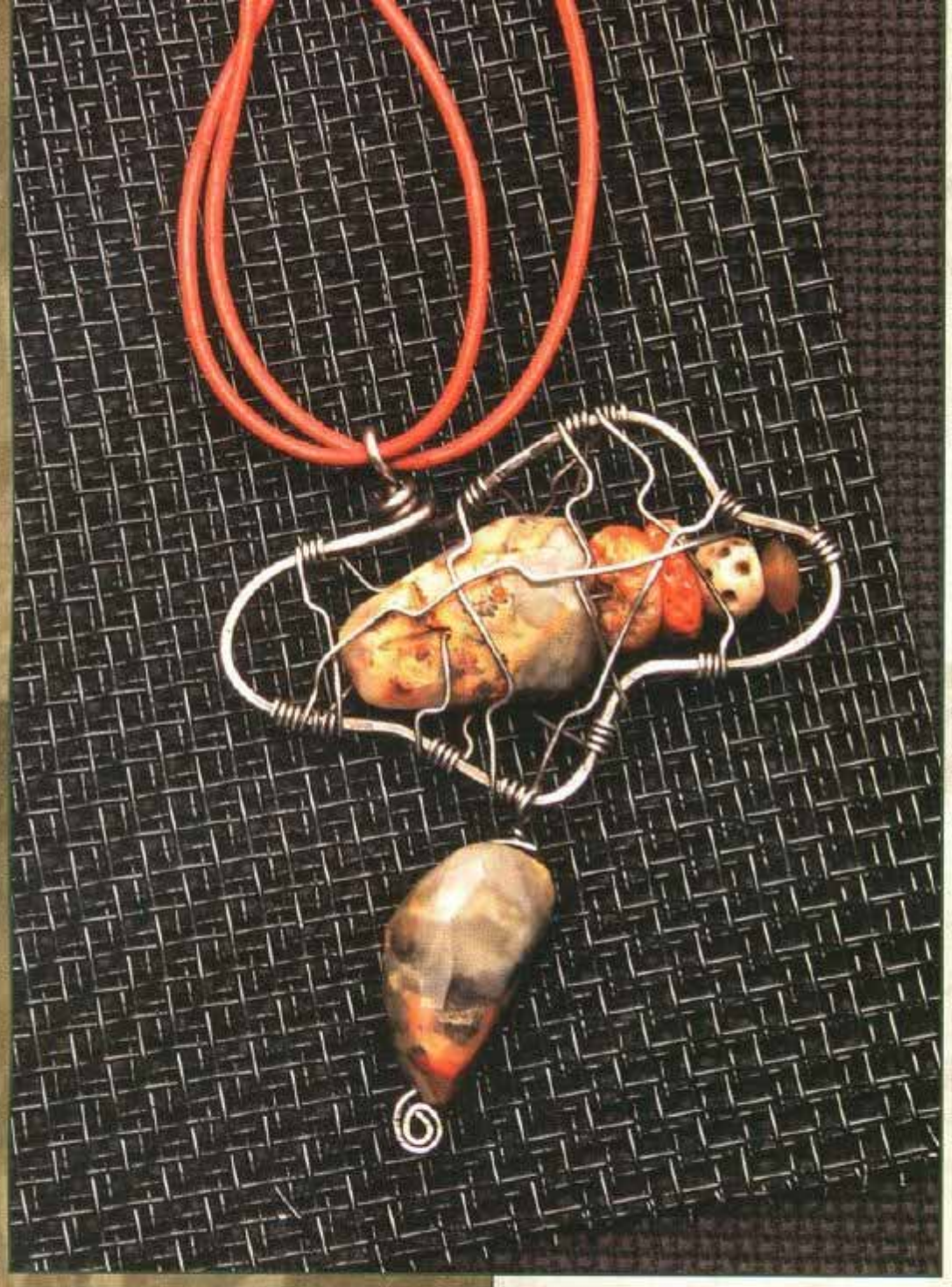
At this point, you are ready to research what tools you need. This is not an easy issue. In the beginning, people are often unsure where they are headed with wire, and they don't want to make a huge investment. This makes sense, however, if a beginner uses a set of cheap tools the results are not likely to be ideal and they will soon be replaced with higher quality models. The most expensive pliers I ever purchased were my first set. Five pairs of pliers for a mere $25.00. A bargain, right? No, they only lasted two weeks. I often suggest that people purchase the best tools they can possibly afford, and add to their collection over time. I much rather see someone get high quality chain nose pliers, and forego the flat nose pliers until the budget allows.

To make matters a little more complicated, each area of wirework will have some tools unique to its particular style. But, don't fret. Instructional materials often include a chapter or a segment on tools and wire. If you have questions, contact the author for guidance. Jewelry people are the nicest group of folks I've met. Many are willing to share their insights and truly enjoy helping a newcomer along. You might also read *"Tools of the Trade"* by Nina Graci in the Summer 2005 issue of *Step by Step Wire Jewelry*.

What about the wire? Once you find your niche, you will discover that certain types of wire are recommended, whether it is flat gold wire, or round dead soft sterling silver wire. Lastly, when you are getting started, consider using less expensive wire, such as copper. You will feel free to make mistakes and learn without the pressure of using the more costly gold or silver.

Connie Fox has been making wire jewelry since 1996. She teaches classes in her studio in San Diego and at major jewelry and bead events including Jewelry Arts Expo and Bead Fest. She is also a frequent contributor to *Lapidary Journal* and *Step by Step Beads*. Connie learned jewelry making skills from Lynne Merchant and Deb Jemmot. Over a three-year period, Connie transitioned from being a full-time psychotherapist to working solely as a wire instructor and operating her internet jewelry supplies store, www.conniefox.com.

If you have a question on wirework that is itching to be answered, or a tip you'd like to share with others, please let us know. We can't respond to each question individually but will select a few to answer in this column. Send your questions and tips to: cfox@san.rr.com, Subject: Wire-Wise; or Connie Fox, 2247 San Diego Ave., Suite 237, San Diego, CA 92110. And, please, let us know where you're writing from!



crazy lace agate pendant

Trap your treasures with wire.

SKILL LEVEL ๑๑

BY RONNA SARVAS WELTMAN

TOOLS & SUPPLIES

- 1' of 16- or 18-gauge half hard wire
- 3 – 4' of 22-gauge half hard wire
- Round nose pliers
- Chain nose pliers
- Nylon jaw straightening pliers
- Flush cutters
- Hammer or mallet
- Steel bench block
- Liver-of-sulfur
- Fine steel wool
- Polishing cloth
- Assorted beads
- Leather cord
- Sterling leather crimps

Photo of finished piece by Todd Murray; all other photos courtesy of the author.

If you love something, put it in a cage. In this necklace, I've combined crazy lace agate with spiny oyster spacers, a glass spacer and a bone bead. This technique can be used with everything from semi-precious stones and pearls to vintage trade beads and found objects discovered on your latest vacation.

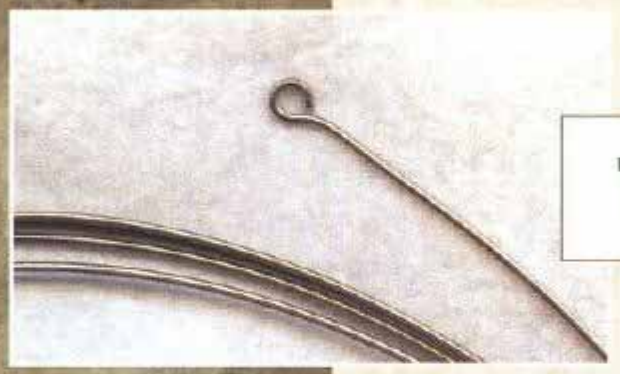
You won't waste wire if you work from a coil to form the frame of your cage, simply cut the wire off when you're happy with the shape.

When choosing which gauge of wire to use for the frame, consider your experience working with wire. If in doubt, buy yourself some inexpensive craft or copper wire to practice with. Using inexpensive wire is also helpful if you are feeling insecure about working freeform.

You'll find when you start wrapping with your 22-gauge wire that it's easy to kink it. If you have nylon jaw straightening pliers, straighten out any kinks by firmly grasping the wire beyond the kink with the straightening pliers and pulling the wire through. Your kink will disappear. Remember to always make clean cuts with your flush cutters. This is particularly important with heavy gauge wire.

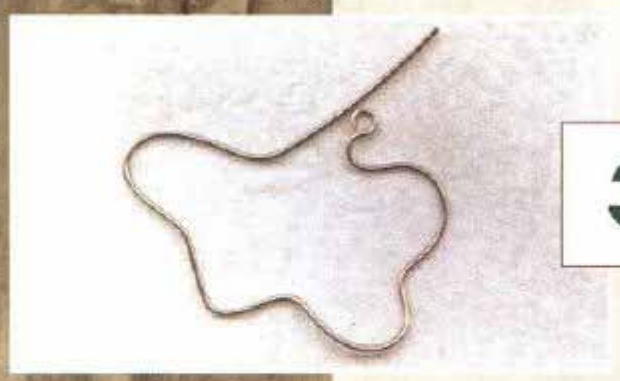
You'll achieve a more dramatic effect if you oxidize your cage necklace. Sometimes I oxidize my wire while it is still in the coil, before I even begin. This is particularly important if you use any metal beads on the inside of the necklace, since you may be unable to reach inside beads to buff and polish them.

crazy lace agate pendant

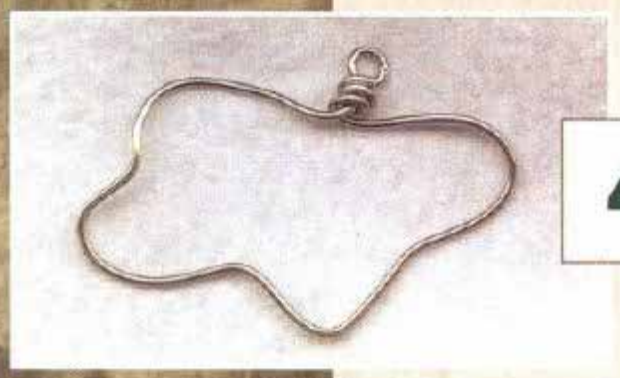


1 Using the foot of 16- or 18-gauge wire, make a loop on the tip with your round nose pliers.

2 String your beads temporarily onto a piece of wire to gauge how big your cage should be. Working with either your hands or with round nose pliers, bend your wire into undulating curves, making a shape with a width slightly longer than the length of your beads.



3 Cut the wire, leaving a tail of about 2".

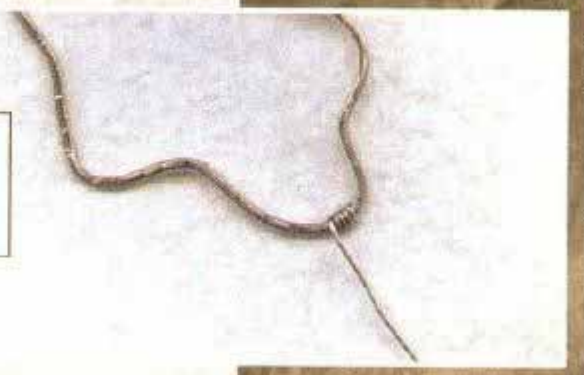


4 Holding the loop firmly in place with your round nose pliers, grasp the end of the wire with chain nose pliers and make two or three wraps below the loop, wrapping upward toward the loop. Clip the remainder from the tail and use chain nose pliers to nudge the tail end close to the base of the wrap. Lay your beads back down into the shape and see how it fits. At this point, you may want to do a little more bending and nudging to make it fit well and look good. You want the beads to have a tight fit on the wire so they don't slide around.

5 Flatten the frame with a hammer or mallet. Flattening not only strengthens the frame and makes it more attractive, it gives the frame angles that help the wire grab the frame in the next step. When you hammer the top loop, be careful not to hammer the coils below the loop. The easiest way to do this is to hold the frame with the loop on the steel bench block, but the coils off the block. That way, you can hammer the loop without accidentally hitting the coils.

Cut a 3' piece of 22-gauge wire. Make about 5 tight wraps around the frame at the spot where you want your beads to lie. Cut the end of the wrap, and nudge it against the frame with your needle nose pliers. *Design tip:* Because the style of this necklace is so freeform, it's important to have an aesthetic counterbalance with neat, tight loops. If your loops are sloppy or loose, it can make the freeform look sloppy as well.

6



String your beads onto the wire, pull the wire tightly, and anchor it by wrapping loops onto the other end. If you want to design a necklace such as the one pictured, where the beads do not extend the entire length of the cage, you'll be able to "crimp" the beads into place by making small beads in the wire on each end of the beads. Continue making a cage by pulling wire from side to side, keeping it firm, and anchoring it by wrapping the wire tightly around the frame. If you are going to hang a dangle from the end of your necklace, be sure not to make any wraps at the bottom where you're going to put your dangle. Flush cut your wire when you finish wrapping, and tuck the end in with your chain nose pliers.

7

Here's where you add dimension to the cage. Even though the wires are pulled tight, you'll still have room to add a little interest. Using your round nose pliers, gently grasp the wire between the pliers and give a 45° turn. Keep doing that until you don't have any straight lines in the cage. You may want to give several turns to long pieces of wire.

8

Use your remaining foot of 22-gauge wire to make your dangle. Form a spiral by making a tiny loop with the end of your round nose pliers. Using your dominant hand to grasp your loop with chain nose pliers, use the thumb of your other hand to nudge wire against the loop. The easiest way to do this is to turn the loop a little as you're nudging the wire against it, then re-position the pliers on the loop so you can continue winding, and repeat until you've made a spiral. Flatten your spiral with your hammer. Don't flatten the wire beyond the spiral, or it may get too wide to go through the hole in your bead.

9

crazy lace agate pendant

10 Feed the dangle bead onto the wire, and make a loop with your round nose pliers at the top of the bead.

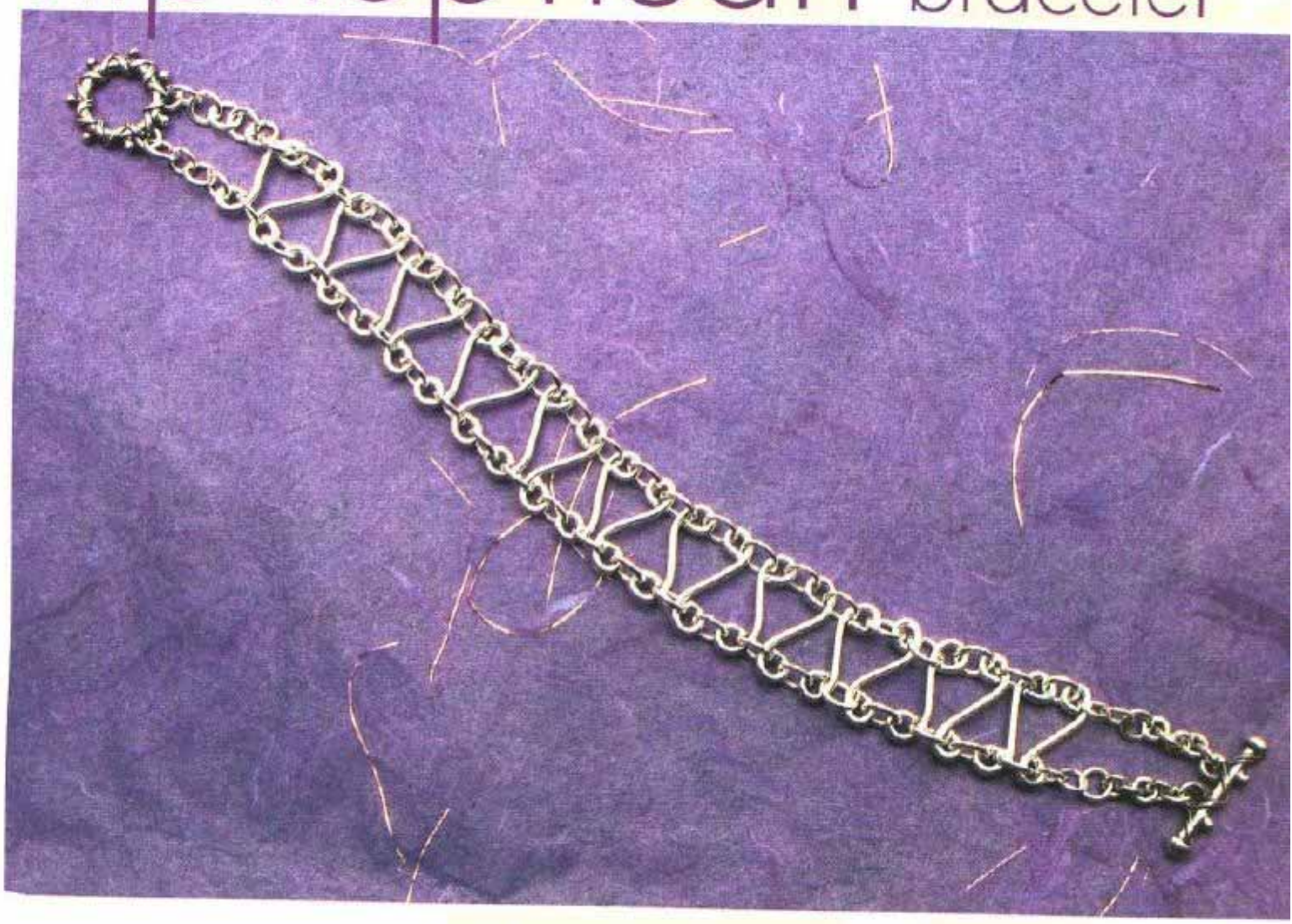
11 Gently open the loop a little so you can slide the frame of the cage through it. Then close it back up and wrap your wire along the shaft. Unlike the cage, where you ended your wrap close to the loop, on the dangle you should start wrapping at the base of the loop and work downward. I chose an oval stone for this project so I could continue wrapping and make a wire collar for the bead. Continue wrapping until you get the size wire collar you want, then flush cut the end and use your chain nose pliers to nudge it into place.

12 Oxidize! Place a pea-size grain of liver-of-sulfur in a small container. Add hot water, and then put your necklace in. If the water is very hot, it will only take a few moments to blacken. Liver-of-sulfur is smelly, so do this outside. Buff with steel wool to remove excess black from oxidation. Finish it off by polishing with a soft cloth.

13 I prefer to hang cage necklaces on leather, because they're a little too visually complex to look good with chain. You can buy crimp clasps made especially for leather. Simply thread the leather into the crimp clasp and pinch the clasp with needle nose pliers so the leather is held in place. You're good to go!

Ronna Sarvas Weltman
lives in Bellevue, Washington, with her husband and two sons. She uses sterling and fine silver, high quality semi-precious stones, precious metal clay, polymer clay, glass beads, bone, leather and found objects to craft artisan jewelry. Her work has been featured in a number of magazines and can be found at www.ronnaround.com.

flip-flop heart bracelet



Simple links speak of love.

SKILL LEVEL ⊚⊚

BY PEPPER MENTZ

This design started out as a simple chain bracelet, until I had the links laid out on my workbench. A couple of the links had reversed and they resembled a heart, so I began to work around that concept. This bracelet is the final outcome.

If you are new to working with wire, then you need to note that tools used for jewelry wirework do not have serrated edges. If your tools have rough spots or serrated edges, you will first need to file down the ridges to create a smooth surface. Any rough edges in your tools will leave marks on your silver wire pieces.

TOOLS & SUPPLIES

- Chain nose pliers
- Flat nose pliers
- Round nose pliers
- Flush wire cutters
- Metal file
- 18-gauge round dead soft wire, 3'
- 18-gauge jump rings to connect links (5mm), 44-60 rings
- 1 toggle or lobster clasp

Photo of finished piece by Frank DeSantis; all other photos courtesy of the author.

1 Run the 18-gauge wire through a soft cloth to straighten it.

2 Cut 22-30 pieces of 18-gauge wire into 1¼" lengths.

3 File both ends of each 1¼" segment until they're smooth.

4 Open and set aside two jump rings for each link, 44 to 60 open rings of 18-gauge wire.

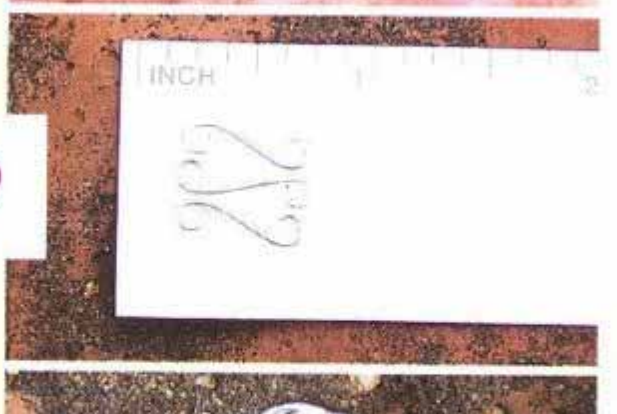
5 Make the first link segment by taking 1¼" wire and placing round nose pliers at end of wire. The wire needs to be placed in the middle of the round nose pliers.

6 Bend the end of 1¼" wire away from you with the round nose pliers, making a beginning loop.

Move the round nose pliers forward on the loop, and continue to bend the wire away from you until a slight bend begins to form in the middle of the wire.

Make the same loop on the other end of the 1¼" wire, bending until it forms a curve. The link should look like the example in the picture. Continue to form links in this way until all 22-30 are complete.

Lay the links side by side forming the hearts seen in the picture. Three links will make two hearts. Every other heart will be upside down.

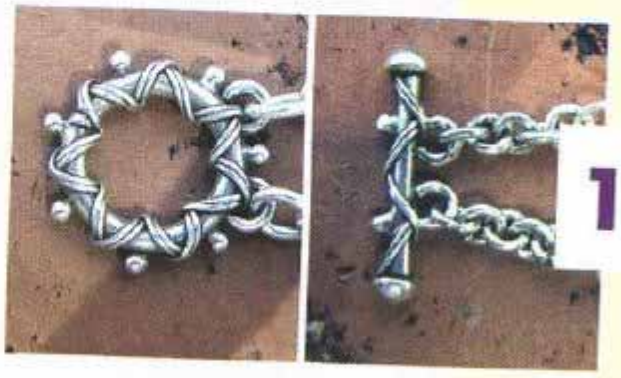


Attach both of the bottom loops of two links together with a jump ring, making sure that the links form a heart. Close the jump ring by passing the closing point of the ring, and returning back to where the ring meets.

Attach the two top loops on the other end with another jump ring. Close the ring. At this point you will have a heart shape connected by two rings. Continue making heart links with the rest of your looped links.

Connect the heart links to one another with jump rings. I suggest for this bracelet that it fit with as tight a measurement as is comfortable in order for it to display the hearts to their best advantage.

flip-flop heart bracelet



Take into consideration the style of clasp to be used will affect the length of the heart pattern. If a toggle clasp is used as in the diagram, then several rings will be added to the toggle in a V-shape to allow for the bar to easily slip into the ring.

If a lobster clasp is used, then a two-ring attachment clasp will be needed. Once all links have been connected and the clasp has been attached, be sure that the bracelet fits the wrist. If more links need to be added for comfort then make sure that you end your bracelet with a heart in the same direction as you began the bracelet ... let's just say that is for luck in love.

Pepper Mentz
has been a designer since she was a young girl. The influence of her grandmother, a fashion designer, lead her into the pursuit of a bachelor's degree in Fine Arts and a career in design. All styles of jewelry have been a significant part of her designing years. Pepper has taught designing on the college level and many of her pieces have been used in theatrical productions around the country. To see more of her designs, visit her Web site: www.peppermentzeyecandy.com.

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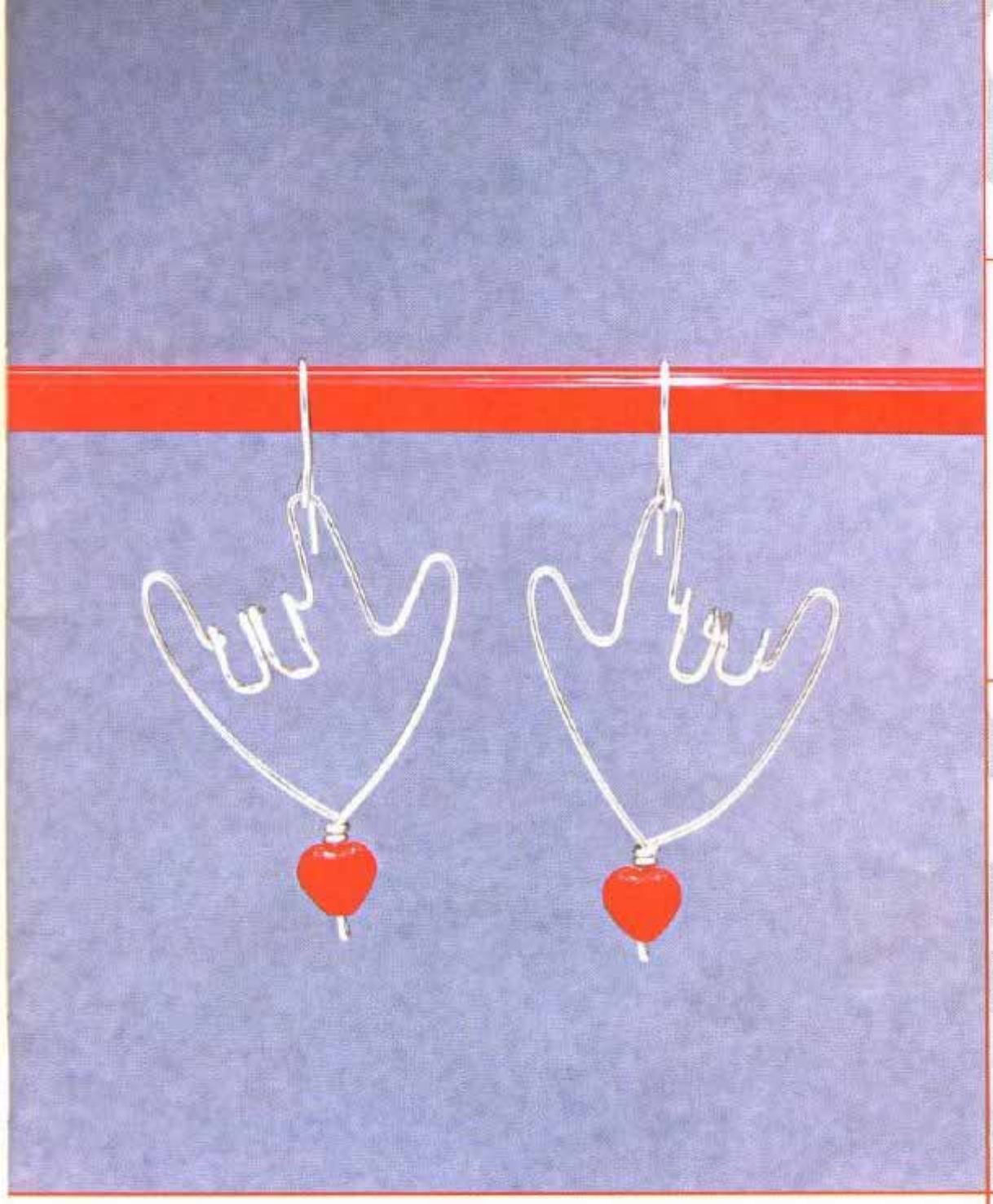


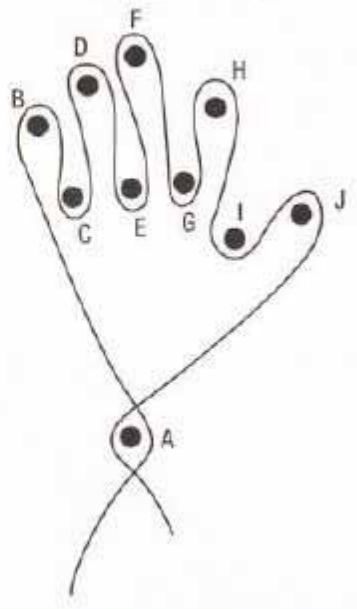
i love you earrings

Sign your love in wire.

SKILL LEVEL ◎◎

BY JULIE CHARLES

This international sign for "I love you" is a combination of the signs for the letters I, L, and Y using the manual alphabet. I have had a love affair with sign language since I was very young. Since wire is a major part of my life, it only made sense that I would find a way to combine wire and sign language. With the recent increased popularity of sign language being taught to children and used with babies, expect to have children and adults alike recognize the sign and comment on your earrings!



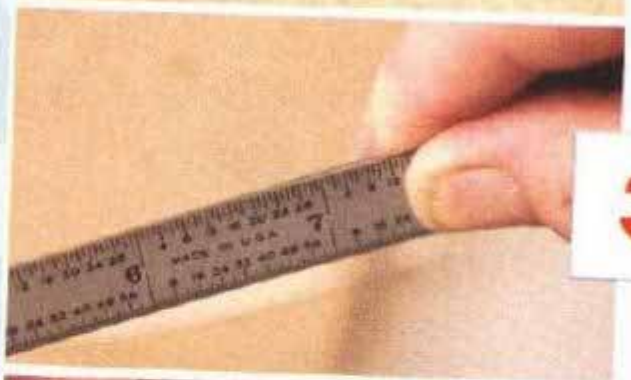
TOOLS & SUPPLIES

- Small piece of scrap wood
- 10 small nails
- 21-gauge half hard round sterling silver wire, 14" *NOTE:* 21-gauge half hard round wire can be tricky to find, but it can be purchased from Rio Grande. I prefer 21-gauge, but 20-gauge can be substituted.
- Cutters
- Flat nose pliers
- Chain nose pliers
- Electric drill with cut-off disk (I use a cordless Dremel®, but any flex shaft tool would also work)
- 2 red glass heart beads, 6mm (www.rings-things.com)
- 1 set sterling silver French earring hooks

Photo of finished piece by Todd Murray; all other photos courtesy of the author.

1 On scrap wood, arrange 10 small nails in the patter shown in the diagram on the first page.

2 Using a cut-off disk bit on an electric drill, remove th heads of the nails.



3 Measure two 7" pieces of 21-gauge half hard round sterling silver wire.

4 Holding both lengths of wire together, make the first bend around nail "b", leaving approximately ¾" before the first bend. You'll bend this end on nail "a" as the last step.

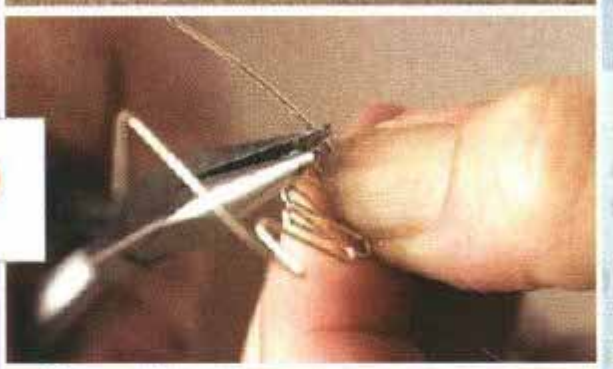
5 Continue winding the silver around your jig with one hand, while holding the wound wire on the jig with your other hand.

6 For the final bend, tuck the first ¾" against the right side of nail "a" to form the bottom of the hand.

When you're finished, gently pry the wires off of the jig.

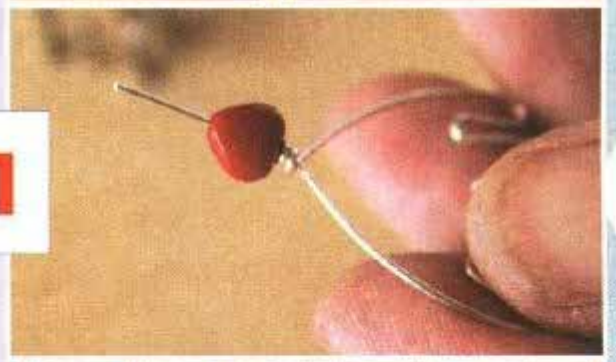
Work on one earring at a time. Squeeze the bends together at bottom of the fingers of the hand, to form 4 fingers in a closed position.

Bend one end of the wire at a 45° angle at point "a", the bottom most bend made from the jig. Wrap the wire tightly around the bend of the other end of the earring twice, which was also formed at "a".



Use small nippers to clip the excess wire as closely as possible.

Thread a red glass heart bead onto the remaining wire end.



Clip the wire end to leave ⅛" past the bead.

13 Turn the ⅛" wire with chain nose pliers to the back of the earring, and squeeze it flat.

14 Line up the flat nose pliers at the top of middle 2 fingers, where the top joints of the fingers would be, and bend at a 45° angle.

15 Move the pliers to a lower position on the same fingers, and make the same sort of bend where the next joint of the finger would be. To do this, it is easiest to pull both fingers of the hand forward just a bit, bending at the bottom of the middle fingers.

16 Keeping the flat nose pliers in the same position, bend forward slightly from the bottom of the fingers.

17 Attach a purchased or handmade French hook to the top of the index finger.

Time to bend the other earring. Remember, when working with the other earring, be aware of turning your work over onto the reverse side, ending up with a left and a right hand!

Julie Charles,

aka Queen of Craft, is a self-taught jeweler who has made her living using wire for the past 15 years. A transplant from St. Louis, MO, she now bends wire in Seattle, WA. Although her work is primarily sold in national catalogs, Live Wire Jewelry® has been sold in shops and galleries. Her work, which is generally whimsical in nature, is also sold on her Web sites at LiveWireJewelry.com and CrackpotMosaics.com. Julie is also a fun and enthusiastic teacher of wirework and various crafts and can be reached at juliecharles@yahoo.com.

dancin' greens

Tourmaline and wire twist around the neck.

SKILL LEVEL

BY LINDA LEDERMAN

TOOLS & SUPPLIES

- Long round nose pliers
- Short round nose pliers
- Chain nose pliers
- Flush wire cutter
- 1 roll of 20-gauge Artistic Wire™ in non-tarnish silver, cut to a 38" piece
- 2 feet of 14-gauge sterling silver wire, dead soft round
- 13 pieces of 1½" barrel-shaped faceted tourmaline from Bonita Creations
- Tape measure
- Bead board

Photo of finished piece by Todd Murray; all other photos taken by Michael Nielsen

I call this necklace Dancin' Greens because the faceted tourmaline almost seems to move and sway in its wire wrapping. I use sterling silver wire for the back of the necklace and the wire wrap clasp where the stiffness of the sterling secures the piece comfortably for the neck. The tourmaline itself is wrapped in non-tarnish artistic wire to provide the fluidity and flexibility for it to dance!

If you are an experienced wire artist, you will know what I mean when I say that this piece works best if you let your creative juices flow while you shape the wire. I am writing the instructions to guide you. Trust yourself with the design that emerges as you follow along. The benefit of using artistic wire is that it allows you to work and rework, to shape and reshape. Your "mistakes" in shaping the wire may become the parts of the design you love the best!

Before you dive in and begin to shape your wire, look carefully at the picture of the final necklace and read all of the step instructions. You might even try to sketch the wire shape freehand. Sketching it, or just looking carefully, will give you a sense of the flow of the wire and placement of the tourmaline. It will help you anticipate the effect you're trying to achieve with the materials. If you try to duplicate the necklace exactly, you risk losing the free flow feeling that is the essence of the piece. So, take some time and trust yourself, and make it your own unique rendition of what you see in this piece.

1

As you look at the faceted pieces of tourmaline, you will see that part of their beauty is that each is cut differently, and many have variations in the shade of green ranging from blue-green to a more yellow-green. Some are chunkier, thicker, and richer in color, some lighter and more translucent. Decide which you love best, and choose what you want to use in the center of the necklace.

Decide how you want to place the 13 pieces of tourmaline on your necklace. Use a bead board and arrange the tourmaline on it.

2

Cut a 36" piece of the 20-gauge Artistic Wire™. Blunt cut the wire at each end. Don't be concerned if the wire feels a bit unwieldy or bends here and there. It is this flexibility of the wire that will allow you to shape and reshape the wire as you create the design. Artistic Wire™ does not work harden the way sterling wire does.

3

On the right end of the wire, use your long round nose pliers to make an end loop. The end loop is an eye pin. To make the end loop, wind the wire around the upper part of the pliers twice. Where you place the wire in the jaws of the pliers determines the size of your eye pin. Because the wire has more flexibility than strength, wind it twice to strengthen the end loop.

4

Slip your pliers out of the closed, doubled end loop. Later, when the front of the necklace is complete and all the tourmaline is on it, you will need to make another end loop on the left end of the wire. Be sure to leave the right amount of wire at the left end to make a similar end loop.

5

Use approximately 2" of wire to the left of the end loop to make a series of 2 or 3 "waves" (curves in the wire) that look appealing to you. Use your large round nose pliers to gently make the waves. Feel free to shape and reshape until the waves appeal to the eye. Here's where your own sense of creativity or past experience with flexible Artistic Wire™ takes over! You may even want to simply nudge the wire with your fingers if you think the pliers make the waves look too stiff or lifeless. The "waves" do not have to be the same exact size as each other.

Since you've started on the right side of the wire, begin with the first piece of tourmaline on the right side at the back of the bead board, and string it onto the left (straight) end of your long wire. Slide it all the way across the wire, until the tourmaline meets the waves you have already made on the right end of the wire.

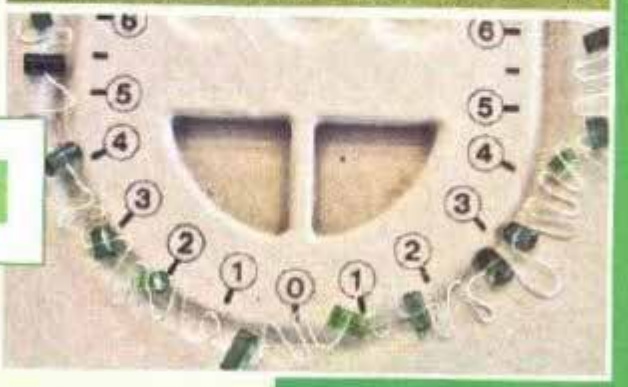
Leave about ½" of wire straight to the right of the tourmaline, and about the same amount to the left.

Use your long round nose pliers, or your fingers to make a "wave" that holds the piece of tourmaline.

Make another series of waves to the left of the first piece of tourmaline in its own wave. Feel free to vary the lengths of wire between the stones.

String on the second piece of tourmaline, and slide it up to the last set of "waves."

Repeat Steps 7-9 until all of the tourmaline is on the wire. Be sure to end with a wave step (Step 8).



12 Repeat Step 3 to create an end loop on the left side. Set it aside as you work on the back.

13 Cut a piece of the 14-gauge sterling, dead soft wire about 5" long. Blunt cut each end. Notice that the sterling wire is harder and less flexible than the Artistic Wire™, and once you bend it, it's more difficult to reshape it. These qualities are needed for the back of the necklace. The eye pins are made slightly differently because of the wire. Grab the end of the wire with your round nose pliers, and rotate the pliers away from your body until you've made one single loop. Use your round nose pliers to create a couple "waves" and end with another single loop. Repeat for the second eye pin, and attach each of them to the ends of the Artistic Wire™. Leave each eye pin open temporarily. Use one eye pin at an end to attach the piece to the right side at the back of the necklace.

14 Repeat Step 13 with a 6" piece of sterling wire. This piece will be used as the ring for the hook. Make the end of the wave into a large ring, and attach this eye pin to the last eye pin at the left end of the necklace.

15 Take 4" of the 14-gauge sterling wire to create the hook. Use the tip of your small round nose pliers to form a small loop on one end of the wire. Use your large round nose pliers to form a larger loop that you will make in the opposite direction of the small loop you have already made. Think of the two loops as the top of a question mark.

Take the other end of the wire and create a small loop that goes the opposite way of the large loop at the top end. Grasp this small loop with the tip of your chain nose pliers, and coil the wire loosely into a large hook.

16

Attach the small loop to the open eye pin at the right end of the back of the necklace.

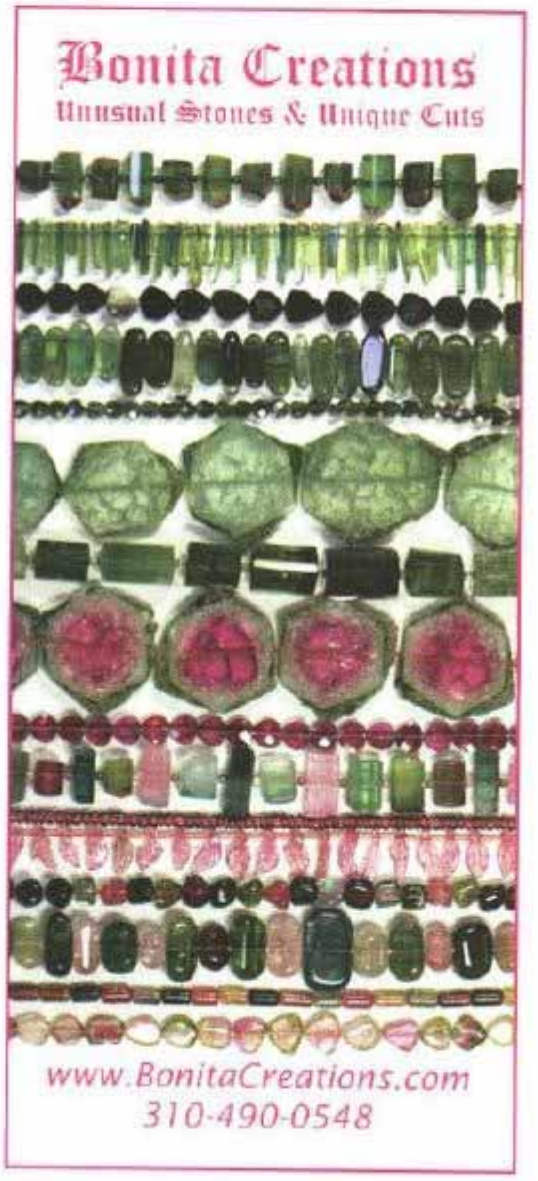
17

Put on the necklace to see how it sits on your neck. Use your fingers to gently press and shape it into place — it won't break, but treat it with tender loving care. And let those greens dance! ☺

18

Linda Lederman

Linda Lederman is a professor of human communication who studied art at The Rhode Island School of Design many years before she discovered the joys of jewelry design. You can contact her at Lindaleder man@yahoo.com.



wire link bracelet

Lampwork beads looped with wire.

SKILL LEVEL ⟆⟆⟆

BY DENISE PERRY

This is a bracelet that will require some basic wire skills and patience. If you are a little unsure of yourself, you can practice on less expensive copper wire first. This was made with 4 lampwork beads and 3 different gauges of wire.

TOOLS & SUPPLIES

- 14-gauge dead soft round sterling wire
- 16-gauge dead soft round sterling wire
- 20-gauge dead soft half-round sterling wire
- 20-gauge twisted wire
- 4 closed jump rings, 8mm
- 4 lampwork beads or large hole beads that will accommodate 14-gauge wire
- 8 bead caps that will accommodate 14-gauge wire
- Round nose pliers
- Needle nose pliers
- Chain nose pliers
- Wire cutters
- Anvil
- Plastic mallet
- Jewelry tumbler (optional)

Photo of finished piece by Frank DeSantis; all other photos courtesy of the author.

Work harden your wire on your anvil by hammering it with your plastic mallet. Do not harden the half-round 20-gauge wire, it will be harder to coil. You will make four double eye pins for the lampwork beads. Take a piece of the 14-gauge wire. Blunt cut the end of the wire with your cutters. Do this with all the ends.

1

Take your round nose pliers and make a loop at the end of the wire. Use the very base of the pliers to make the loops a little larger.

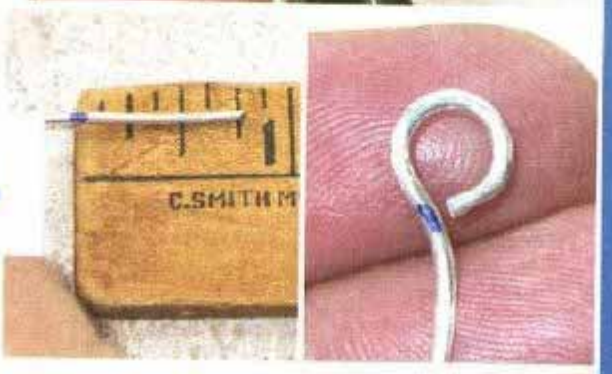
2

Take your chain nose pliers and grasp the neck of the eye. Pull the eye toward your body so that it is centered on the top of the pin.

3

To determine how to make the other loop even, mark the joint with a marker, open it up, and lay it flat on a ruler. This will indicate how much wire to leave at the other end for the second loop. You can use a scrap piece of wire for this.

4



After completing one end of the eye pin, slide on a bead cap, a lampwork bead, and another bead cap. Form a loop on the second side. Make this loop facing the same direction as the first.

5

When making the next three links, be sure to make each loop perpendicular to each other. Set all four links aside.

6

7 Take 12" of 20-gauge half-round wire. Begin coiling this on a 6" piece of 14-gauge mandrel wire. To coil, take the 20-gauge wire and hold it in place with your left hand. Leave a tail to hold it in place. With your other hand, begin wrapping the wire away from your body until all the wire is wrapped.

8 Slide the coil off the 14-gauge, and slide it onto a 4 ½" piece of 16-gauge dead soft wire.

9 Once the coil is on the wire, form a loop on the end. With your chain nose pliers, begin wrapping the wire inward in a spiral motion. Reposition your pliers as you wrap, and push in the opposite direction with the tail. Make sure the pliers are always pointing forward and the tail is to the left.

10 Wrap the entire coil. Leave approximately ¾" at the end for your second loop.

11 Slide on the lampwork link that has the two loops facing the same direction. Slide this to the far end of the spiral.

12 Take 3" of the twisted 20-gauge wire. Wrap it through the end of the spiral. Use your needle nose pliers to pull it through.

Wrap as many times as you like, and trim the ends. Make sure the ends are both on the same side before cutting. Make your loop at the other end. Make sure it is in the opposite direction of the spiral. Before you close the loop, put on one of the perpendicular links.

13

For this step, you will need to make a second spiral using the same 14-gauge mandrel used in the last section. Use approximately 7" of 20-gauge half round wire for the spiral. After it is complete, center it onto approximately 4½" of 16-gauge dead soft wire. For this piece, I bent the spiral in the center, and crossed the ends together at the base of the spiral.

14

Slide two jump rings onto the spiral. Twist the two ends together, like closing a twist tie. If you have a difficult time with your hands, you can grasp the ends with your pliers and tighten the twist.

15

Cut the two loose ends so they are even, approximately ¾". You will need to form two loops with these, both facing inward.

16

Re-open your loops a little bit, slide a jump ring into each loop, and close them up.

17

Take a small piece of the twisted wire, and wrap the two loops. Hold them together using needle nose pliers, if necessary.

18

19 Take the section of the bracelet you have completed, attach it through the two jump rings, and close.

20 Attach a lampwork link to the other side. Again, open the link and slip it through the two jump rings on the opposite end, and close.

21 For the final link, make a third spiral using 4" of wire. After this is complete, slide this onto 4½" of 16-gauge wire, somewhere in the middle for now. Use your round nose pliers to make a loop at one end. With the base of your pliers, make a bend in the wire. Notice this will be opposite the first loop. You can see in the photo where the spiral is placed on the wire.

22 Using the base of the round nose pliers, make a second larger bend going the other way, in the center of the wrapped section.

23 Begin coiling the leftover wire inward. (Refer to the first link for coiling.) Make a large center when you began the coil, so the last link can fit through.

24 To finish the link, take a small piece of the twisted wire, and wrap it near the very first loop.

Attach the final link at the coiled end.

Attach this piece to the middle link.

For the clasp, use about 4" of 14-gauge wire. With your round nose pliers, make a small loop at the end of the wire. Move your pliers up a bit, approximately ½" and with the base of your pliers, bend the wire in the opposite direction of the small loop.

Coil the other end inward. (Refer to the first link for coiling.) Make sure to start the coil with a large hole so you can fit a link through. Once you have coiled all the wire, use a small piece of twisted wire to wrap through, and trim.

Attach the clasp to the bracelet and you are done!! Lastly, if you have one, use the jewelry tumbler for about an hour and a half to achieve a bright polish.

Denise Perry

Denise Perry is a self-taught jewelry maker who recently expanded into sterling wire. Her company, Krista's Korner is a home-based studio in Poland, Ohio. For more pictures, or information about her work, or retail locations, please visit her Web site www.kristaskorner.com or e-mail dvperry77@sbcglobal.net.

twisted wire choker

Heavy-gauge curled wire creates drama.

SKILL LEVEL ◎◎

BY JENNIFER L. MANK

I usually make the necklace 18" long to be choker length, 16", because of the length of the links, additional links are required to sit on the neck smoothly.

TOOLS & SUPPLIES

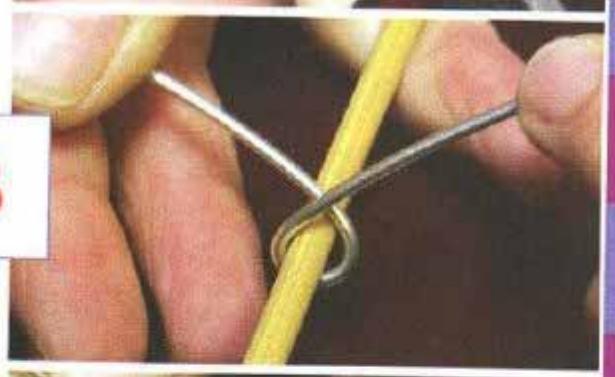
- 14-gauge sterling dead soft wire, 16' cut into 8' lengths
- Heavy duty flush cutters and or jeweler's saw and 2/0 saw blades
- Chain nose or half flat round pliers
- Surgical tape
- Mandrel, (I use a #5 # 6 or #4 knitting needle)
- Rotary tumbler or vibratory tumbler
- Coarse, medium, and fine ceramic media for finishing
- Torch (optional)
- Flux (optional)
- Pickle (optional)

Photo of finished piece by Todd Murray; all other photos courtesy of the author.

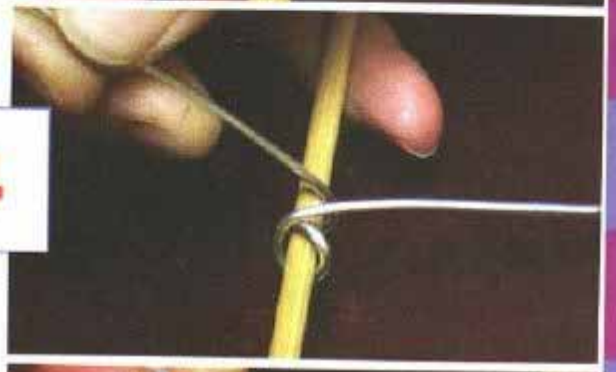
If the wire you have is not dead soft, you can anneal, or soften, the individual sections of wire. Slowly heat the metal with a soft bushy flame. Quench, pickle, and dry the wire.

File the ends of your 8" lengths flush.

Hold the mandrel horizontally and level in front of you. Holding the wire under the mandrel, wrap the wire around the mandrel crossing each piece over one another slightly.

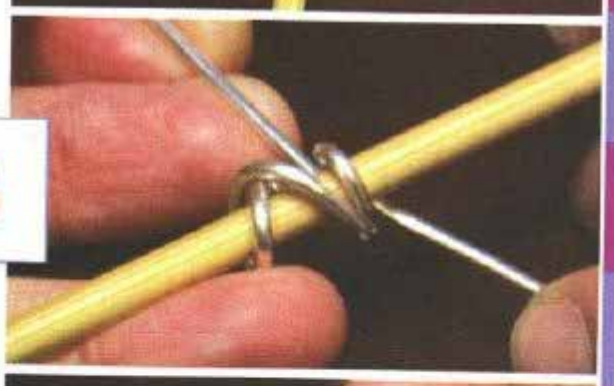


Continuing to hold the mandrel level in front of you, take the piece facing away from you, and wrap it across around the mandrel.



At this point, both pieces of wire are on top. Flip the mandrel over so that the wire pieces are on the bottom. Continue to wrap both ends to the right, crossing the wire ends over one another. You may wrap as close together or as far apart as you would like.

Remember to leave some space between coils to tuck a wire end into.



When 1" of the wire is pointing toward you, leave it out of the remaining wraps.

7

Continue to wrap the other piece, using pliers to completely wind the last bit around the mandrel. Tape the ends of your pliers with tape to prevent marking the metal. Use bandaging or surgical tape, because it sticks well and has some thickness without being cumbersome.

8

To finish wrapping the remaining length of wire, look for a space between coils to tuck the length into. Slip the coil off the mandrel, and squeeze the wire into a gap between wrapped sections by using the ends of chain nose pliers. Trim any excess length of wire before tucking it in, depending on the space you are fitting it between.

9

Apply pressure to tuck the end inside a space inside the wire coils.

10

To finish the end loop that connects to the next bead, grasp the last coil with your chain nose pliers and flip the loop up.

11

At this point, the coil end of the wire will be open, and will need to be nudged closed.

12

To neatly finish the end, twist the last loop around, and tuck the end in. Trim as needed. To connect the beads to one another, simply loop an end coil around another bead at the point where you started. Finish your end coil as instructed above.

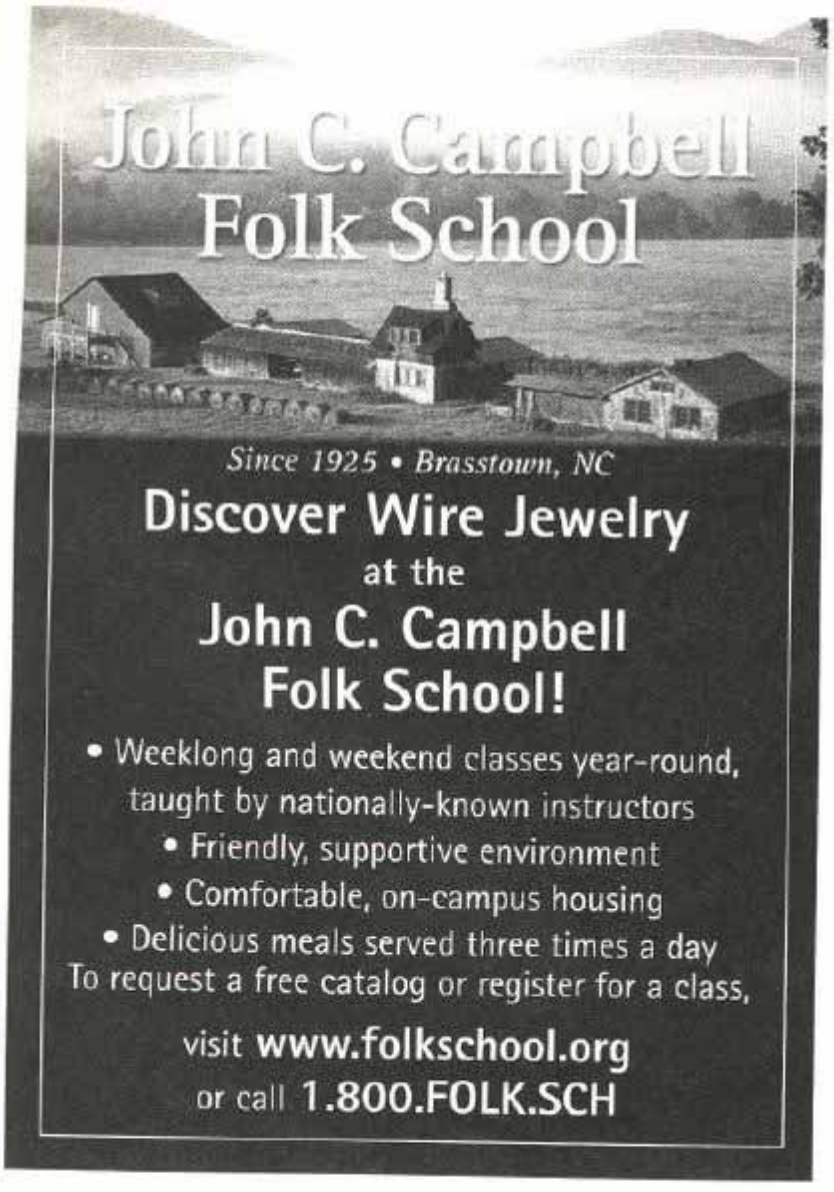
Tumble your piece in a rotary or vibratory tumbler for 24 hours using coarse ceramic media to remove nicks and tool marks. Continue this process for each successive media.

Wash the piece and finish by attaching the clasp of your choice.

13

Jennifer Mank

Jennifer's love of jewelry and exploration of twists and surface contrasts can be seen in her popular line of earrings and pendants. Her work can be purchased at galleries and craft shows all over New England. Recently, she was featured in the March 2005 issue of *Lapidary Journal*, and is currently exhibited at the *Lapidary Journal On-Line Gallery*. Jennifer is bench-mate at Metalwerx in Waltham, MA. Her work can be seen at jennifermank.com.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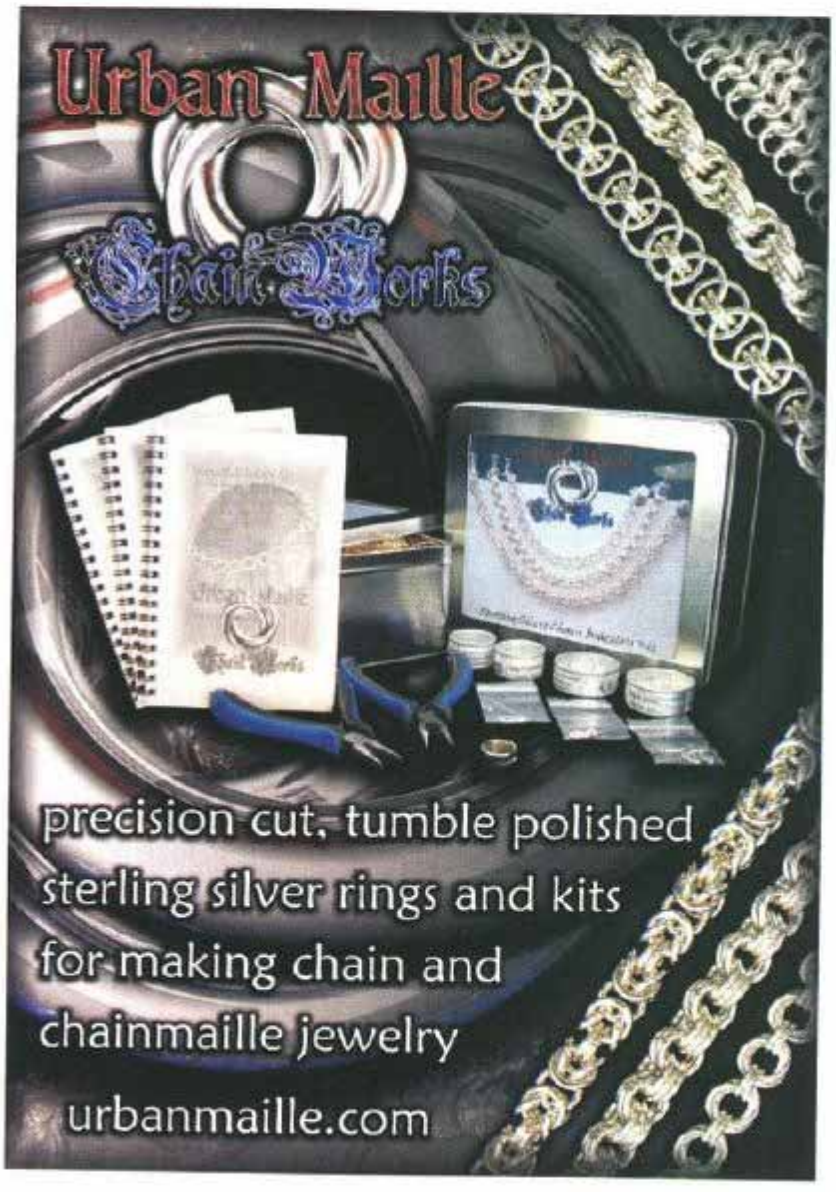
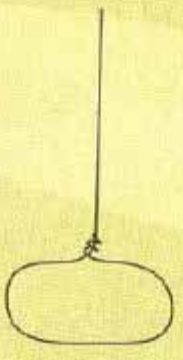


fanciful figure-8 earrings

I've been seeing round hoop earrings with small beads wired to the hoop and wanted to play with the concept. To avoid copying someone else's design too closely, I decided to make my hoops elliptical and teardrop shaped. When designing wire jewelry, I always use inexpensive copper wire to work out the bugs. As I was wrapping pearls onto my copper forms with gold-colored craft wire (it was handy), I suddenly noticed how stunning the copper and gold were together, so I've combined both metals in this design.

These earrings are big, which is currently stylish, but you may prefer something smaller. If that's the case, make your earrings either the oval or the teardrop shape, but not both. If you go with the teardrop, add an extra 2" of wire and work the ear wire at the top as described for the oval.



Template 1

Template 2

Beaded hoops don't have to be round.

SKILL LEVEL ๑๑๑๑

BY ALICE KORACH

TOOLS & SUPPLIES

- 1 strand 3-4mm button-shaped or potato pearls
- 1 strand 4mm potato pearls
- 4 rice-shaped pearls, 4x5mm
- 2 pearls or crystals, 6mm
- 22" gold-filled or sterling silver 20-gauge round wire, dead soft or half hard
- 12" gold-filled or sterling silver 24-gauge round wire, dead soft or half hard
- 1 spool 28-gauge copper wire, or use 26- or 28-gauge sterling silver or gold-filled dead soft wire
- 2" gold-filled cable chain with links 1mm wide and 2.5mm long
- 2 gold-filled jump rings, 3mm
- Round nose pliers
- Chain nose pliers
- Bent chain nose pliers
- Diagonal wire cutters
- #2 small half-round metal file
- Cylindrical form such as a Sally Hansen® Hard As Nails® bottle
- Tape measure or ruler with 1/16" markings

Photo of finished piece by Frank DeSantis; all other photos courtesy of the author

Making the wire shapes.
For the oval hoop with the earwire, cut a 5½" length of 20-gauge wire. Bend the wire at a right angle, 2" from one end. This portion will be used for the ear wire. Make a slight bend ¾" from the other end just to mark the spot. Shape the wire between the bends around the cylindrical form. Cross the ¾" end over the 2" end at the bends.

Hold the large circle just below the cross with bent chain nose pliers and use chain nose pliers to wrap the ¾" end around the long end 2–3 times.

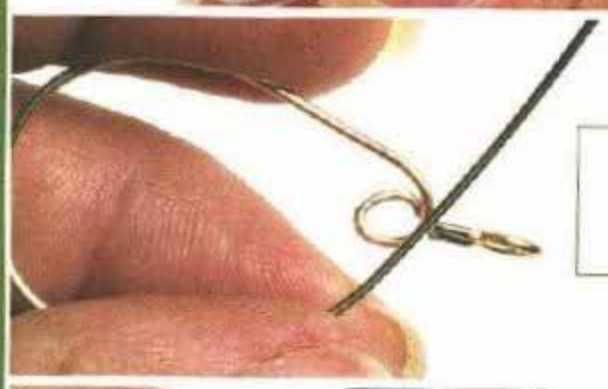
Insert both index fingers in the circle with the wraps midway between them and pull the fingers apart to distort the circle into a flat oval. Refine the shape and measure it to make sure the vertical wrapped wire is centered exactly. My oval is 1⅛" long. See template 1.

For the teardrop hoop, cut a 5" piece of 20-gauge wire. Bend a right angle ⅛" from one end. Grasp the wire on the long side of the bend with round nose pliers and pull the wire around the pliers jaw. Rotate the pliers so you can keep pulling the wire all the way around to form a medium to large loop centered over the ⅛" stub. The long wire will cross the stub at a right angle.

Bend the wire down so it is parallel to and against the stub. Slightly below the stub, make a smaller loop that faces at a right angle to the first loop. Use the tip of your round nose pliers to stretch the loop into a teardrop shape. You may also have to press the sides of the loop together slightly with chain nose pliers.

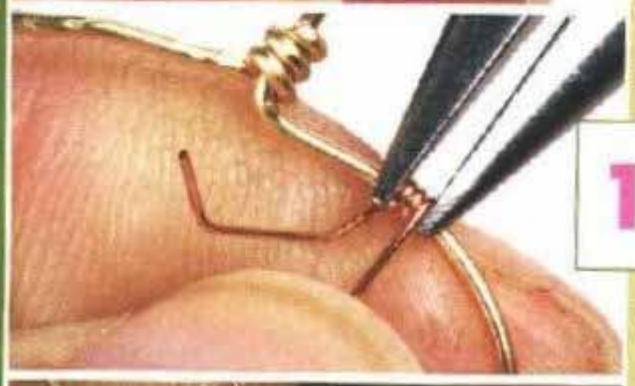
Bend the long wire where it exits the teardrop loop diagonally down, very close to the side of the loop.

7 About an inch further along the wire, bend it around the cylindrical form.

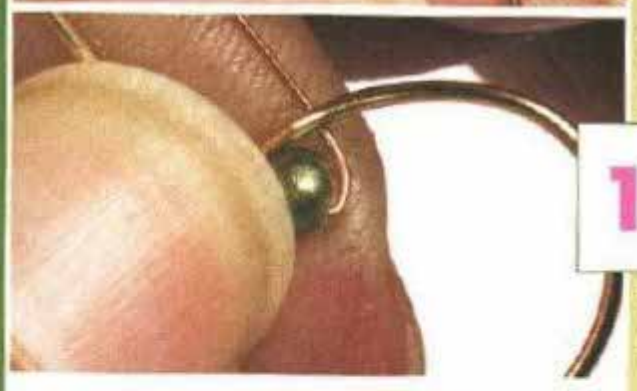


8 Use your fingers to tighten the curve and stretch the shape into a teardrop, bringing the tail up to the other side of the teardrop loop and extending it ¾" to ⅞" above this loop. Refine this shape so that it measures 1¼" to 1⅝" from the top of the teardrop loop to the bottom of the large teardrop. Bend the tail of the wire across to the other side of the shape just above the teardrop loop (see template 2). Don't wrap yet.

9 Cut a 1" piece of 24-gauge wire. Bend the very tip of the wire up against the side of the wire to form a stopper. Thread a rice pearl on the wire and make a tiny wrapped loop above it. Make another dangle with a 6mm pearl, but don't wrap its loop yet.



10 **Beading the hoop shapes.**
Cut a 16" piece of the 28-gauge wire. Wrap the end of the wire 3 times around the oval so that the long end crosses over the front of the oval toward the inside. Press the wraps together with chain nose pliers. Trim the short tail off and press the cut end against the oval with the pliers. Slide the wraps to the top of the oval.



11 Thread a 3mm pearl onto the wire. Pass it from front to back through the oval and pull tightly, pinching the pearl so it sits on the inner edge of the oval in the same plane.

12 Wrap twice, as close to the first pearl as possible, and pinch the wraps together if needed. Before going through the oval for the third wrap, string the next pearl. Pinch it in place as you complete and tighten the wrap. Continue in this manner until you have wrapped once at the center bottom of the oval.

Spread the stub and parallel wire above the teardrop loop of the teardrop hoop, enough to slip the top loop of this piece onto the bottom of the oval hoop.

Use round nose pliers to make a small U-bend in the copper wire that points toward the back, to allow the teardrop hoop to swing. Wrap the copper wire once around the oval hoop on the other side of the teardrop hoop. Continue beading the oval.

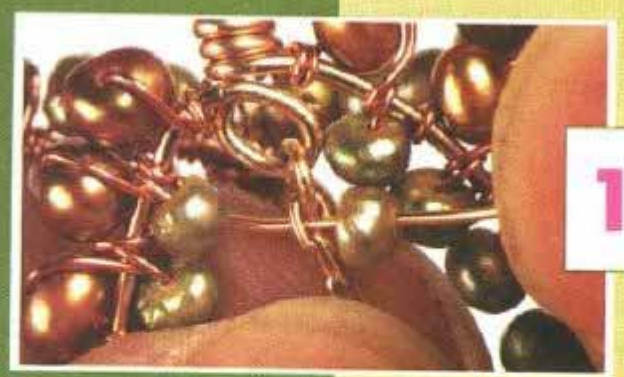
Complete the wraps after the last pearl. Then make a small downward pointing U-bend centered below the vertical wire. Thread the 4mm pearl dangle onto the U and wrap once on the starting side of the oval.

Wrap once around the wraps at the base of the vertical wire. String a rice pearl on the front side of the wraps and wrap 1-2 times around the vertical wire. Bring the copper wire down alongside the pearl and wrap twice below it to anchor it to the front of the ear wire.

Hold the top of the large teardrop, including the teardrop loop, with one pair of chain nose pliers. Use the other pair of chain nose pliers to wrap the wire tail around the stub and parallel wire, wrapping up to the first loop.

Cut a 20" piece of 28-gauge wire to bead the teardrop hoop and anchor the wire with 2 tight wraps. The wire should end pointing away from the hoop on the back side of the hoop.

Thread a 4mm pearl and bring the wire straight down over the front side of the hoop and through it to wrap 1½ times. With the wire on the front of the hoop and pointing toward the inside, thread a 3mm pearl, and wrap once to end in the same position as the beginning of the step. Repeat around the hoop, placing 4mm pearls on the outer edge and 3mm pearls on the inner edge. End with a 4mm pearl and 2 wraps.

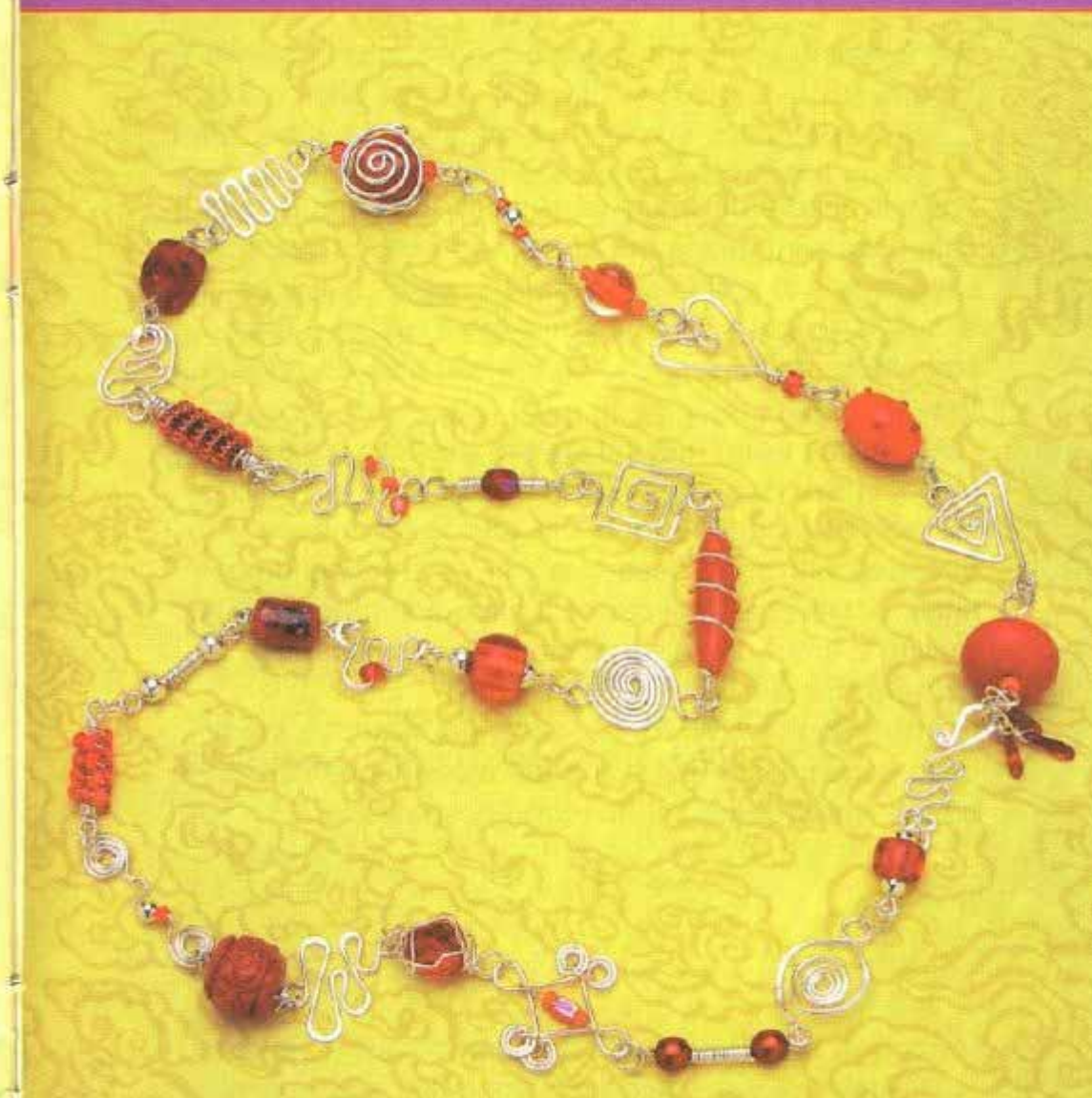


Adding the center dangle.
Hang the 6mm pearl dangle from the end link of the piece of chain and complete its wrap. Cut the chain to a length that dangles freely inside the teardrop hoop. My chain is 6 links long. Attach the end link to the teardrop loop with a 3mm jump ring. Cut ¾" pieces of 24-gauge wire for every other link of chain. Bend the tip of a wire over to form a stopper as for the dangles. String a 3mm pearl and pass the wire through the top link of chain to which the jump ring is attached. String another 3mm pearl. Trim the wire to a bit less than ⅛" and bend the tip over to form a tight stopper. Thread a pearl pin through every other link. My final pearl pin uses 4mm pearls and goes through the wrapped loop about the 6mm pearl.

Finishing the ear wire.
Use the widest part of your round nose pliers to bend the wire above the oval hoop over and down on the back slightly above the rice pearl. Keep it close to the hoops but curve the tail back away from them against the front of your finger. Trim the tail to the desired length. A long tail will help balance the earring. File the end smooth and round.

Alice Korach

With a Ph.D. in English literature, writing and editing seemed a natural career path for Alice Korach, and what could be better than working with something she loves — beads! She has been cited by the Smithsonian as an expert on bead knitting, and she is particularly interested in constructing 3-D forms with beads. The founding editor of Bead & Button, Alice is now a busy freelance writer and editor, and a regular contributor to the online magazine www.BeadBugle.com. She is developing a series of beading project booklets and teaching beginner beadweaving classes at an area leather and beads store. She is known for her one-of-a-kind pâte de verre glass sculptures that can be viewed on her Web site, www.lostwaxglass.com.



crazy allsorts necklace

Many shapes form a delectable piece!

SKILL LEVEL ◎◎◎

BY LINDA JONES

This design contains a wonderful, eclectic mix of beads and techniques! You can never go wrong when making it, as there are no rules to shapes and colors and sizes of beads. Just use your imagination and feel your way along as it evolves.

I originally designed the project as an "end of term" exercise when I was teaching wire jewelry making at the local adult education center near my village in Kent, England. It was a way of getting my pupils to use all the techniques they had learned in the course in one project. You can create it in many different color variants and use multiple, repeated wire shapes between the beads for a more even effect. You can also use thicker wire and chunkier beads and create the piece as a belt, as it can fasten anywhere along itself. This makes it incredibly versatile as a gift for a friend or member of the family: for a shorter necklace, fasten it higher up and let the remaining beads trickle down your back!

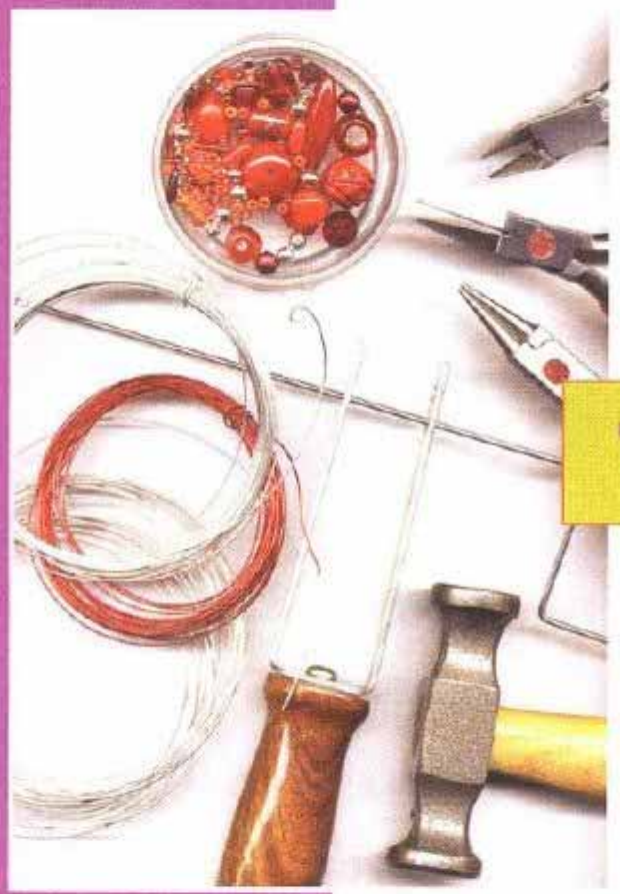
It's also a good recycling project. I bet you've got odd beads left over from previous projects and have been wondering what to do with them.

TOOLS & SUPPLIES

- Round nose pliers
- Flat nose pliers
- Wire cutters
- Coiling Gizmo®
- Hammer (optional)
- 20-gauge wire
- 24-gauge colored wire
- Selection of beads

Photo of finished piece by Todd Murray, all other photos courtesy of the author.

crazy allsorts necklace



1

You will need a minimum of 10 assorted beads. You can make wire beads out of colored wire, or use small seed beads to create spiral-coiled beads as will be shown. Depending if you're making a belt or a necklace, these spiraled coiled beads can add length to the piece.

As well as using general jewelry pliers to create the piece, I have included a spiral bead maker (or Coiling Gizmo®) as an added tool. This can spiral colored wire threaded with seed beads, as well as creating jump rings, or links that will connect each unit together. The Coiling Gizmo® can also create spacer-coiled units between the beads. If you don't have a Coiling Gizmo®, don't worry, it's not essential. The threaded beads, the spacer units, and the wire shapes can all be fabricated with just the round nose pliers.

2

Thread each bead onto the end of your spool of 20-gauge wire. Allow just under ½" on both sides of each bead, and cut it with the wire cutters. Create a wire wrap on both sides of each bead. *(For instructions on a basic wire wrap, see our Web site, www.stepbystepwire.com)*

If some of the beads you have chosen are small, you can always thread two or three of them onto one piece of wire, to create a large unit.

3

The amount of wire needed to encase a bead will depend on the bead size. For instance, if you are encasing a bead the size of a small marble, cut approximately 7"—8" of 20-gauge wire. Begin by curling each end of the wire into tiny circles, using the ends of your round nose pliers. Grip these circles tightly in the jaws of the flat nose pliers, and spiral the wire around itself to form an open spiral, like a snail shell. Curl both ends inward, toward each other.

Make each spiral approximately the same diameter as the bead and you are left with about 1½"–2" of wire between the spirals. Find the center of the wire with the tips of your round nose pliers and bend it half. Ensure that the spirals curl outwards.

Use your fingers to push the bead into one of the spirals. Gently ease the remaining wire spiral around the other side of the bead. Fold the top loop down around the wire wrap, pressing it down with your fingers. Adjust the spirals, and mold them neatly around the bead.

4

If you have a cylindrical bead, you can wrap some wire evenly around it. First, thread the bead with 20-gauge wire, forming a wire wrap at one end.

5

Complete a wire wrap on the other end, and using the remaining wire tail, begin wrapping the wire evenly around the bead, spiraling it down to the opposite bead hole.

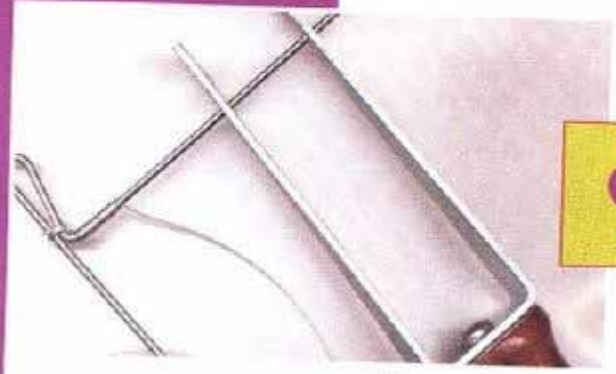
6

Secure the end of the wire around the stem, just by the bead hole. Cut any excess wire off and neaten the ends.

7

You can similarly wrap a faceted, round, or oval bead. Just wrap the wire tail around the bead in any fashion, and as tightly as possible, using your fingers. Use the tips of your flat nose pliers to carefully twist or tweak the wires to tighten them around the wrapped bead.

8

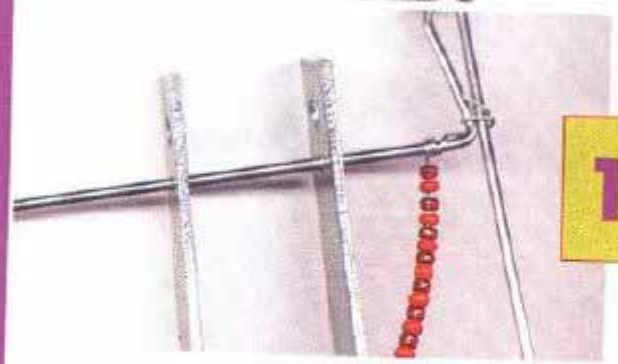


9

If you have a Coiling Gizmo® or spiral bead maker, begin by wrapping 20- or 24-gauge wire around the fold in the cranking rod. Fix the cranking rod to the bracket by inserting it through the holes. Start to roll the wire tightly around the rod using the handle of your cranking rod. You will create lengths of cylindrical coiled wire, like tight springs that can be threaded between beads.

10

Cut these wire coils into short lengths, and thread them between the beads, or on either side of a bead. Alternatively, you can use the tips of your round nose pliers, or a knitting needle, as a mandrel on which to coil your wire. The coil will add a metallic look, and will make your beads go farther!



11

You can create beaded spirals using your Coiling Gizmo®, by initially loading 24-gauge wire with seed beads. Roll the wire and the beads around the cranking rod, initially pushing the beads around with your fingers to get it going. Continue coiling the wire and the beads by turning the handle.

12

When all the beads have been coiled onto the rod, roll a little extra wire around to finish the end of the bead. Cut the wire and remove the spiral-coiled bead from the cranking rod. Remove any unsightly ends with your wire cutters, and thread the bead onto 20-gauge wire, forming wire wraps on each end.

13

To create a spiraled wire bead, wrap colored wire (24-gauge has been used in this project) around the cranking rod, as before. When you have made a coil of at least 2", cut the wire off the spool. Cut off any excess wire to obtain a perfectly even coiled spring.

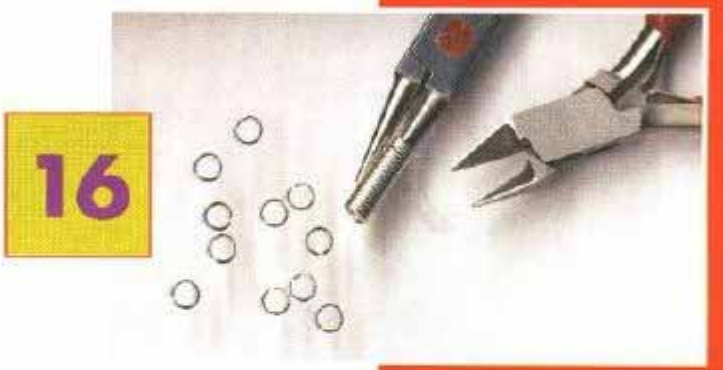
14

Wrap 20-gauge silver wire onto the cranking rod to secure, as before. Thread the colored cylindrical wire coil onto this extended wire. Turn the handle, until all the coil has been spiraled to form a double spiral. Finish off with another few coils of silver wire, and trim to finish.

There are many wire shapes you can create to place between your beads.

Here are a variety of ideas. For a wiggly shape, start by forming a loop at one end using your round nose pliers. Continue bending the wire around your round nose pliers to create wiggles. Thread a few seed beads onto the wiggles to add a splash of extra color, before creating a loop at the other end of the wire. Experiment with shapes, try and create your own unique designs. If the wire units have no threaded beads on them, you can gently tap them with a flat headed hammer. "Stroke" the hammer, don't "bash," to toughen or work harden the wire.

To connect all the units you have made, create enough jump rings to link each unit to each other. You can make these jump rings using the larger cranking rod from your Coiling Gizmo®. Just roll the 20-gauge wire into a coil, and cut each rung of the coil with your wire cutters to obtain linking rings. Alternatively, wrap your wire around a cylindrical rod such as a knitting needle or the shaft of your round nose pliers.

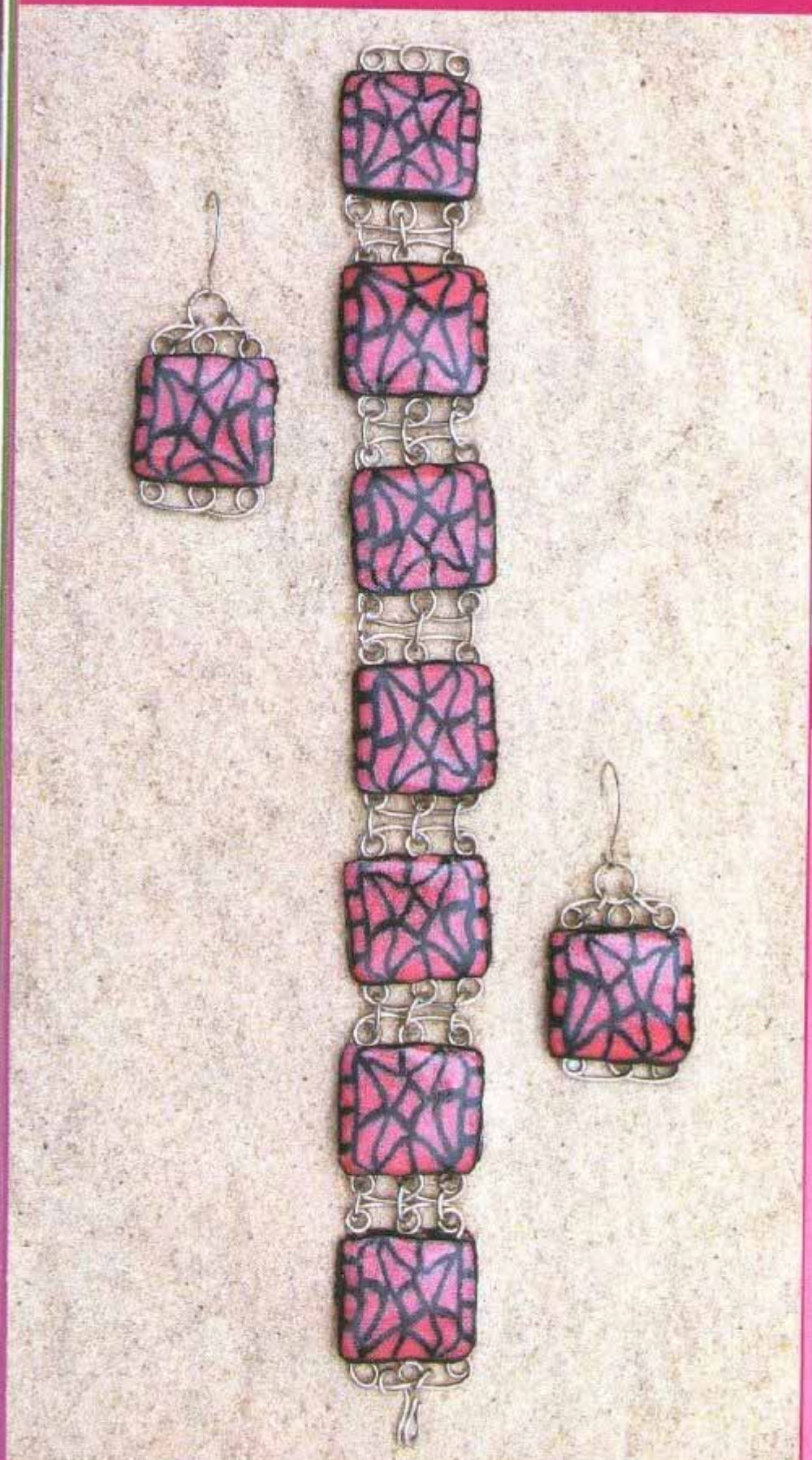


You can read more about the techniques used in this project in my book *Creating Wire and Beaded Jewelry*, available from amazon.com™.

Linda Jones

Having studied jewelry making 14 years ago in London, Linda Jones completed a City & Guilds in Jewelry Design, specializing in enameling. She began making metal jewelry for friends from her studio, and displayed work at various shows and eventually began selling her work. In 1998, she received a grant from her local arts council to set up wire and bead workshops. As well as teaching and demonstrating wire techniques, she makes a range of bespoke wedding jewelry, which includes tiaras, headdresses, necklaces, and earrings. Visit her Web site www.wirejewellery.co.uk, packed with information on how to get started in making wire jewelry and workshop information.

pink polymer clay & wire
bracelet and earrings



Clay and wire mix for a cool look.

SKILL LEVEL ๑๑๑

BY KAREN PERRY

This project is a good way to use basic wirework and polymer clay together. The wire is sandwiched between two slices of the polymer clay cane, and the links are connected with jump rings.

TOOLS & SUPPLIES

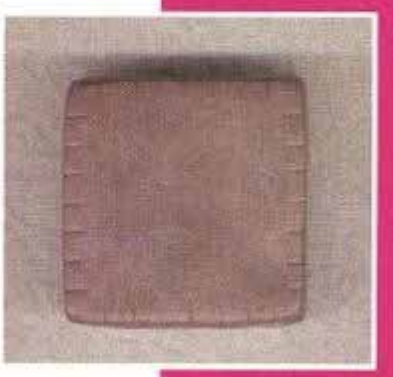
- 2 oz. black, 2 oz. pearl and ½ oz. red polymer clay
- 3 to 4 oz. scrap or any color clay for making a wire jig
- 1 pair silver earring hooks or kidney wires
- 20-gauge silver wire, 9'
- Round nose pliers
- Wire cutters
- Single edged razor or tissue blades for slicing cane
- Old cookie sheet covered with wax paper
- Wire jig with pegs and board or a wire jig you can make with the instructions below
- 3 round toothpicks for homemade jig
- Metal rod or mandrel about ⅛" or 3/16" in diameter for making jump rings. (I used a size G crochet hook.)
- Hair comb

Photo of finished piece by Frank DeSantis; all other photos courtesy of the author.

Condition each color of clay in the amounts called for in the materials list. To condition the clay, roll it into a snake with your hands then form it back into a ball. Repeat this several times until it is soft, warm, and pliable.

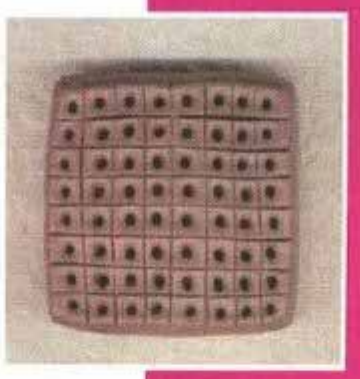
To make the wire jig, use scrap or any color clay, condition it, and form it into a square about ¾" to 1" thick. Mark ¼" intervals on all edges of the block. Using your tissue blade, make small indents connecting the edge lines to make a grid. The actual finished size of your grid depends on how much clay you ended up using to make the block.

1



Using one of the toothpicks, make holes in the clay in the center of each grid square. Push the toothpick all the way to the bottom of the clay to make a deep hole. Bake the jig according to the manufacturer's instructions.

2



To make the cane, mix ½ oz. of red clay with 2 oz. of pearl to make a light pink. Roll the pink mix into a 2"-long cylinder. Roll the black clay to about ¼" thick and wrap the outside of the pink with one layer of black to make a bullseye. Let the cane rest for about 30 minutes or until it firms up again.

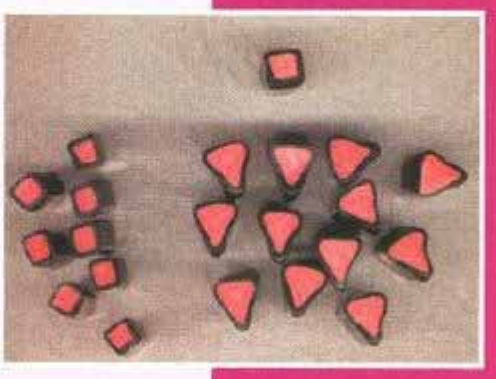
3

You will have some waste at each end to trim. Roll the cane to at least 17"-long after the edges are trimmed. Cut one 1" piece and form it into a square by pressing it on your work surface, and turning it to flatten four sides. Cut one 12"-long piece and form it into a long triangle by pressing it onto your work surface and pinching the top together to a point. Reduce the last 4" piece to 8" long and form it into a long square cane.

4

Cut the 12" triangular cane into twelve 1" pieces. Cut the 8" square cane into eight 1" pieces.

5



pink polymer clay & wire bracelet and earrings

6 To form the final cane, stand the larger 1" square piece on end on work surface. Arrange 4 triangles around the square.

7 Add 2 triangles between each of the first 4.

8 Press them into the square.

9 Add 4 smaller squares to each side of the cane, spacing them evenly and pressing them together against the sides. Reduce the cane to about a ¾" square. Let the cane rest until it's firm.

10 While the cane is resting, and after the jig has been baked and cooled, start making wire parts for beads. Cut all your toothpicks in half. Using the half toothpicks as pegs, place 3 in a row into the jig. Leaving a 1" tail, wind a 4" piece of wire tightly around the left outer peg, around the middle peg, and around the right peg. Bring the wire ends toward each other in front of the loops, and trim to about 1" long. Make a small bend in each end so the wire won't pull out of the clay. Make sure the piece is as flat as you can get it while keeping the shape. Repeat this process 17 more times.

To make the links, cut 18 slices about ⅛" thick from the cane, turning the cane after each slice to keep the cane's shape. Lay 9 slices onto your cookie sheet in a row side by side. Place one of the wire pieces on the upper edge of each clay slice with 3 loops just above clay and both ends near the center of the slice. Repeat this for the bottom edges. Turning the cookie sheet around helps.

Place the top cane slices on top of the wire and bottom slices, and gently press them together, sandwiching the wire between the layers. Make sure the top and bottom slices are well attached to each other. Press a hair comb against the sides of the links to obscure the edge seams.

Bake on an old cookie sheet at 275° for 20-30 minutes per quarter inch of thickness. (Check clay manufacturer's instructions.) DO NOT over bake. Fumes can become toxic if the clay is burned. DO NOT use a microwave oven. Let the beads cool completely.

To make the jump rings, wind about a foot of wire tightly around your metal rod. Remove the coil from the rod and, using your wire cutters, cut across a few rings at a time. You will need 24 jump rings for bracelet and earrings.

To assemble the bracelet, attach jump rings through the three loops on each link. The slightly rounded side of the beads should be the right side of the bracelet.

To make the clasp hook, cut a 2¼" piece of wire. Bend the wire in half on the tip of your pliers. Squeeze the bend tightly closed. Turn up the very end at the bend. Bend both wires just behind the turned up part around your pliers to form a hook. Trim the ends even to about ½" below the hook.

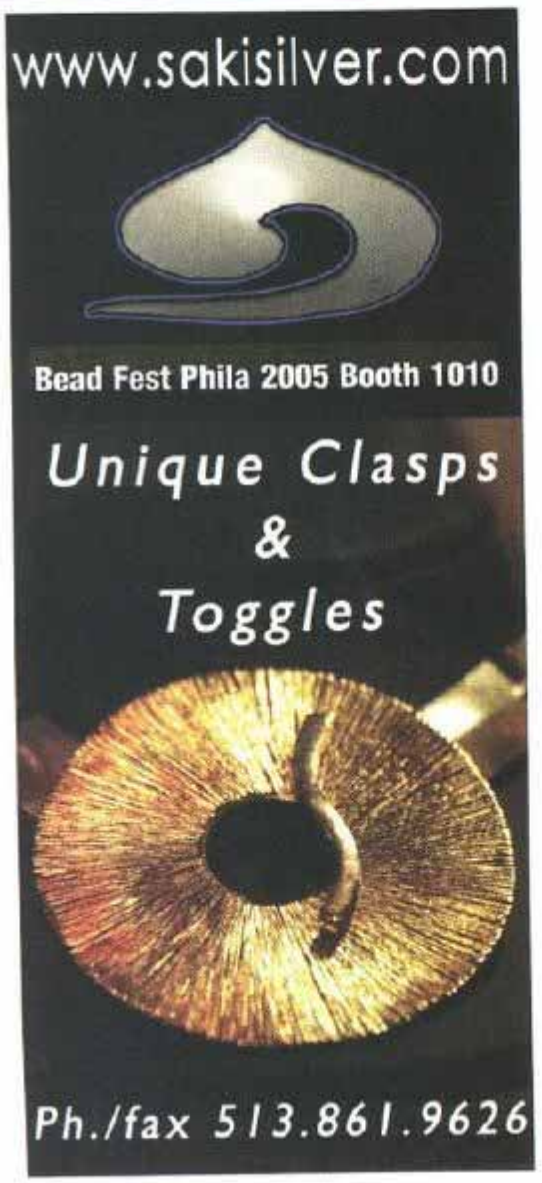
Make loops in both ends, bending the loops outward slightly. Open the loops and close over the wire between the first and second, and second and third loops on the last link.

pink polymer clay & wire bracelet and earrings

16 For the earrings, put jump rings through the far right and far left loops on a link. Put a jump ring through these two jump rings. Add an earring hook or wire.

17 If desired, dip into Future® floor finish for a light shine and hang it to dry.

Karen Perry
is married with a son, stepson and stepdaughter who are all grown. She was born and raised in Chicago and spent seven years in the Navy in Personnel. She was stationed in Japan and later in Ridgecrest, California where she now lives. She's been crafting since childhood and enjoys quilling, painting, crochet, quilting and especially polymer clay. karenperry59@hotmail.com



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SKILL LEVEL ⟅⟆⟅⟆

BY KAREN TIHOR

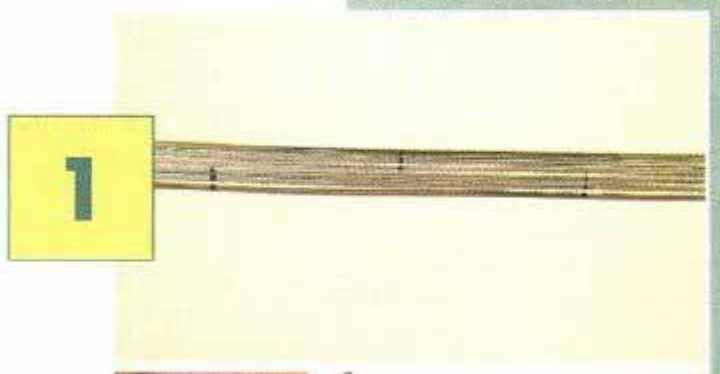
This simple yet classy design makes quite an impression!

TOOLS & SUPPLIES

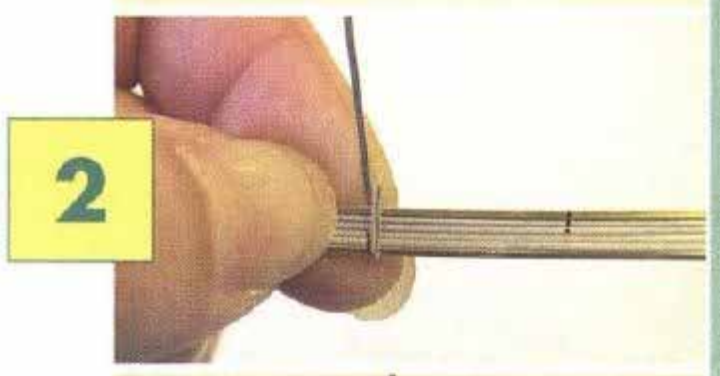
- 22-gauge sterling silver, dead soft, square wire, 18"
- 22-gauge gold-filled, dead soft square wire, 9"
- 21-gauge sterling silver, half round, half hard wire, 4"
- 18-gauge copper half round, half hard wire, 2"
- Flat nose pliers
- Flush cutters
- Ruler
- Fine tip black marker
- Masking tape
- Ring mandrel

Photo of finished piece by Frank DeSantis; all other photos courtesy of the author.

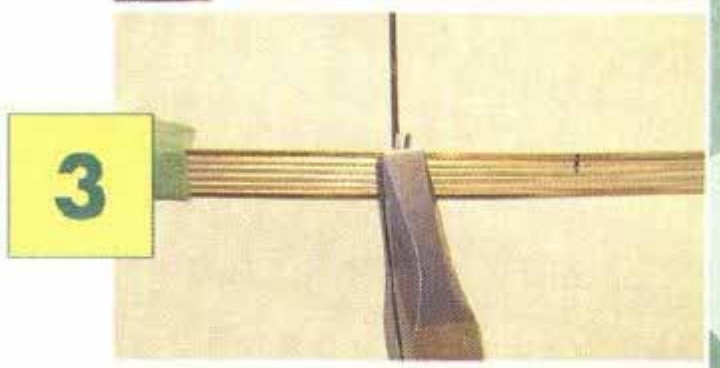
Cut your sterling square and gold-filled square wire into 4½" lengths. Lay the wires parallel with the gold-filled wires on the outside and tape the ends. Mark the center of the bundle of wires, then place a mark 10/16" on either side of the center mark.



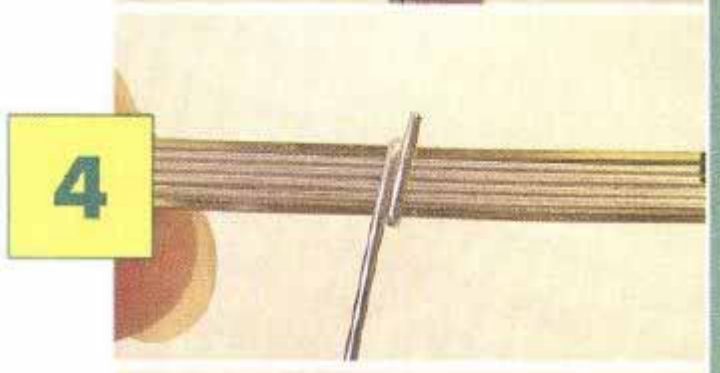
Use the flat nose pliers to make an angled hook in the end of the silver half-round wire. Slide the hook over one of the outer marks on your bundle of wire.



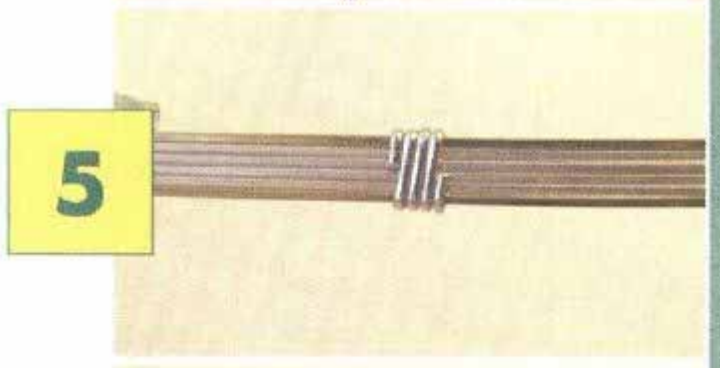
Align the hook so that the short end is on an angle while the long end is perpendicular to the bundle of wires and crimp the hook tightly to the wire bundle with your flat nose pliers. Be careful not to apply too much pressure and mark your wire with the jaws of the pliers. If necessary, tape the jaws of the pliers with masking tape to protect your wire.



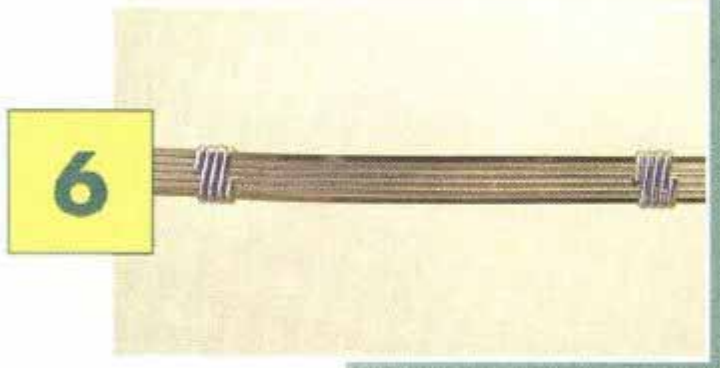
Start wrapping the half-round wire ends tightly around the bundle of square wire, working away from the center mark, and stopping to crimp the binding wire flat every half turn.

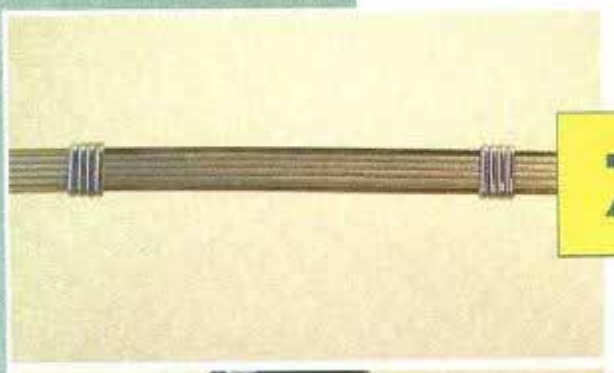


Once you have made 4 complete wraps around the wire bundle, cut the half round wire ends just long enough to cover 2 of the square wires and crimp the ends flat.

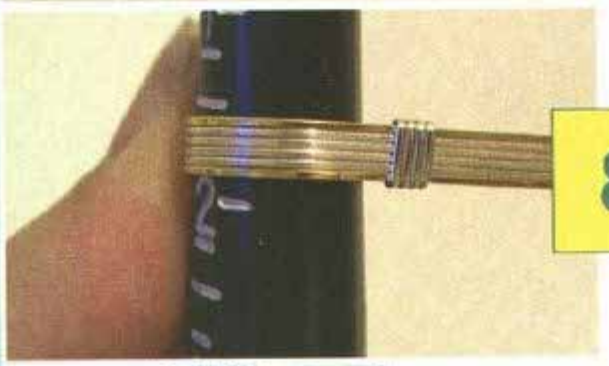


Repeat the binding process on the other outer mark, remembering to work away from the center.

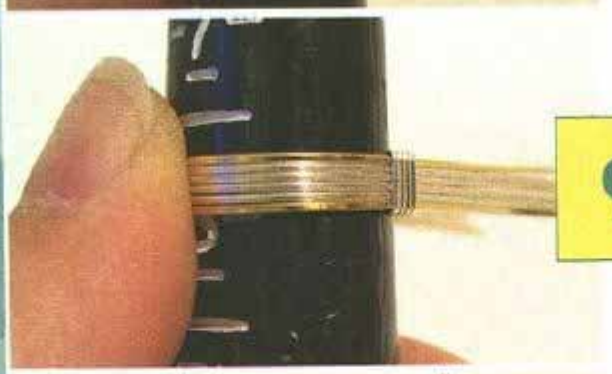




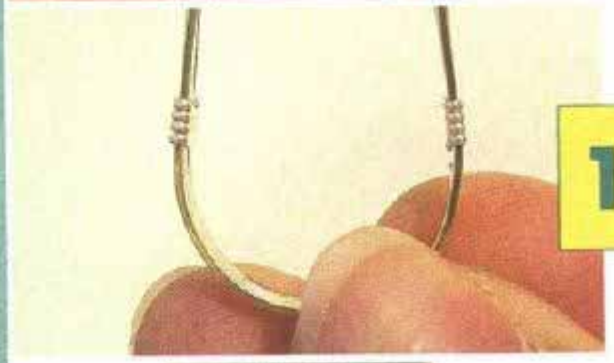
7 This is how your wire bundle should look from the front at this point.



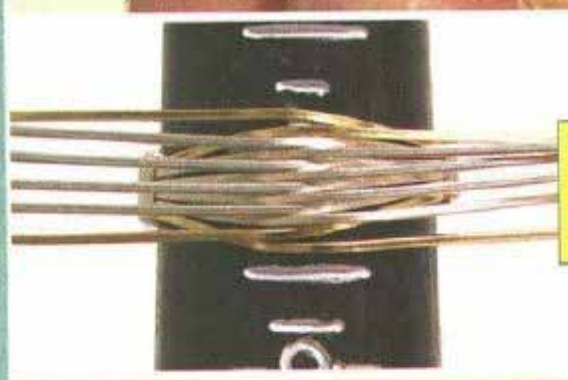
8 Carefully bend your bundle of wires around the size 2 mark on your ring mandrel, making sure to bend as smoothly as possible.



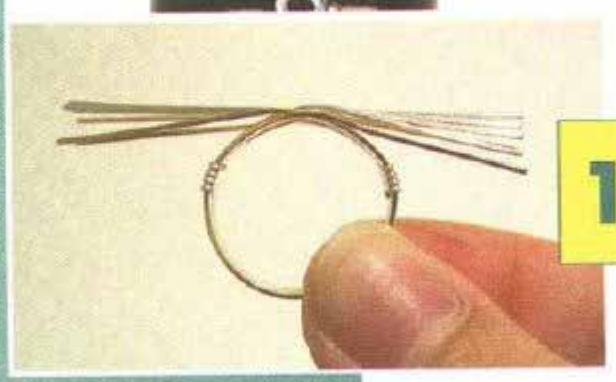
9 Gently and slowly work the ring down your ring mandrel to the size you would like your finished ring to be.



10 At this point, slide the ring off the mandrel and make sure that the curve is even and that the bindings line up. If they don't, slide the ring back onto the mandrel and use your thumbs to adjust the curve as needed.

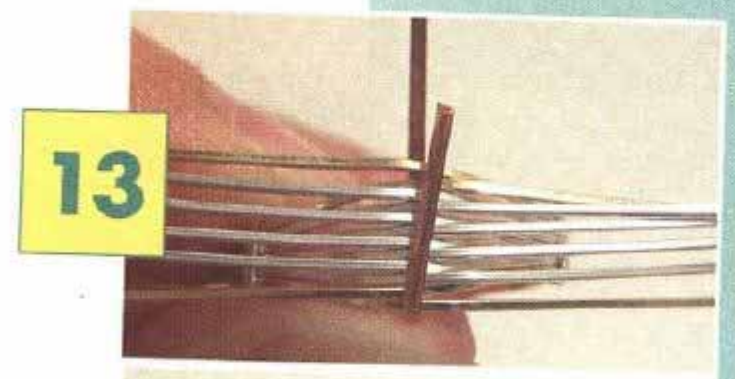


11 Slide the ring back onto the mandrel and gradually bend the sides of the ring into the center. As the sides come together, guide the topmost right-hand wire into the outside position. Guide the topmost left-hand wire into the second place, then alternate back and forth until all of the wires on both sides have been woven together. Use the pad of your thumb to press the wires flat against the ring mandrel.

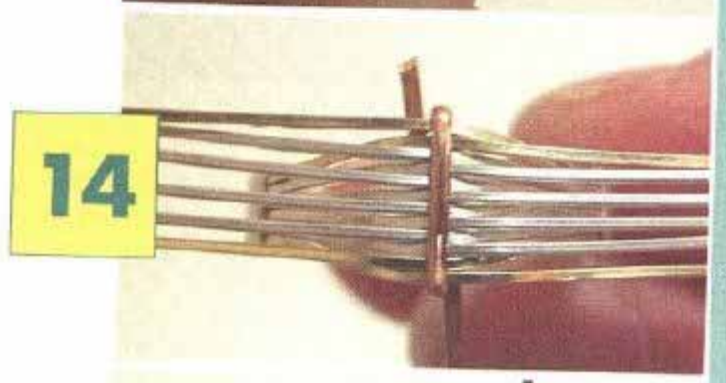


12 Slide the ring off the mandrel and check that the join of the woven wires is evenly centered between the side bindings.

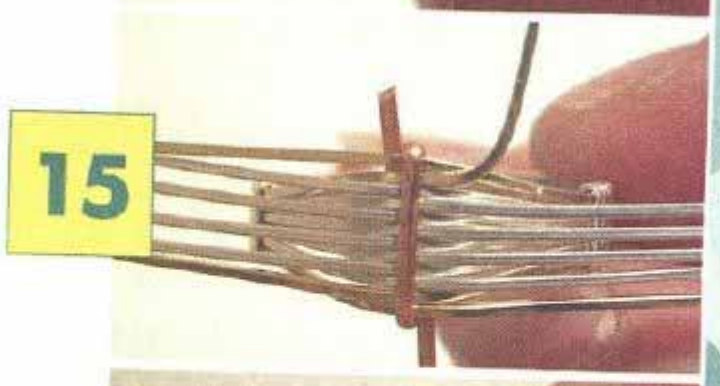
Form a hook in the copper half-round wire with the flat nose pliers and slide the hook over the center of the woven wires. Very gently crimp this hook flat.



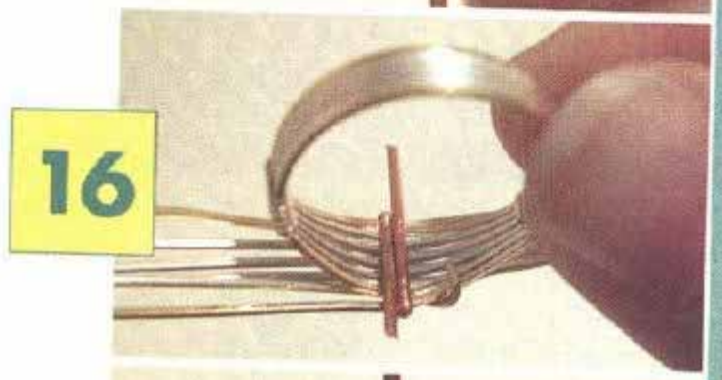
Complete one full wrap around the center wires and very gently crimp the other side of the copper wrap wire.



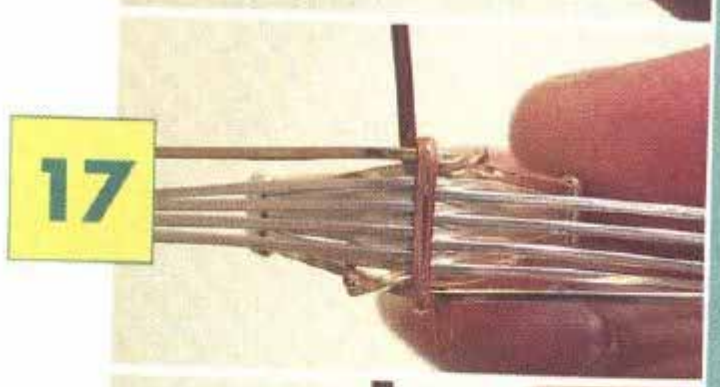
Grasp the end of the topmost left-hand wire and bend it straight up across the topmost right-hand wire.



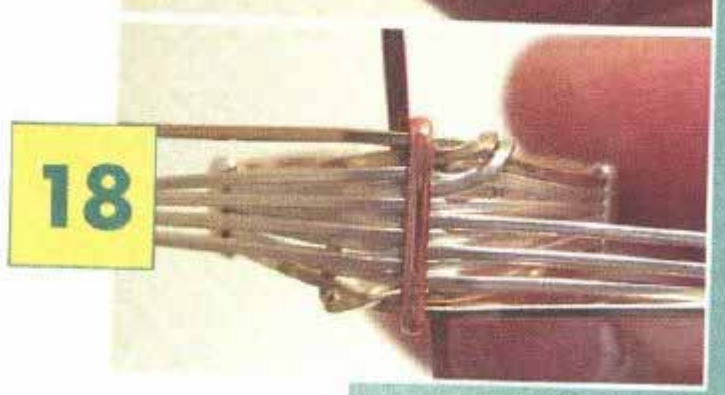
Clip the long tail of the bent wire and crimp the cut end flat against the inside of the ring.



Turn the ring around and repeat the process with the wire that has now become the topmost left-hand wire.



Turn the ring around again and repeat the process with the next wire in line.



Repeat this process with the remaining wires, remembering to always turn the ring around after each wire.

When all of the wires have been wrapped and crimped, you can remove the copper wire. Slide the ring back onto the ring mandrel for the final sizing and shaping. Tumble the ring for an hour or so, or gently tap the ring with a plastic or rawhide mallet while still on the mandrel to work harden the wire.

For a different look, try twisting the wire or adding more of the outside wires before curving the ring on the mandrel, or try making the ring in all one metal.

Karen Tihor

grew up around jewelry making and began designing and making her own chain maille and wire jewelry about 2 years ago. She is a juried member of the International Guild of Wire Jewelry Artists and an active member of the online Creative Wire Jewelry forum on Delphi. You can contact her or view more of her work at www.KaeLynnDesign.com

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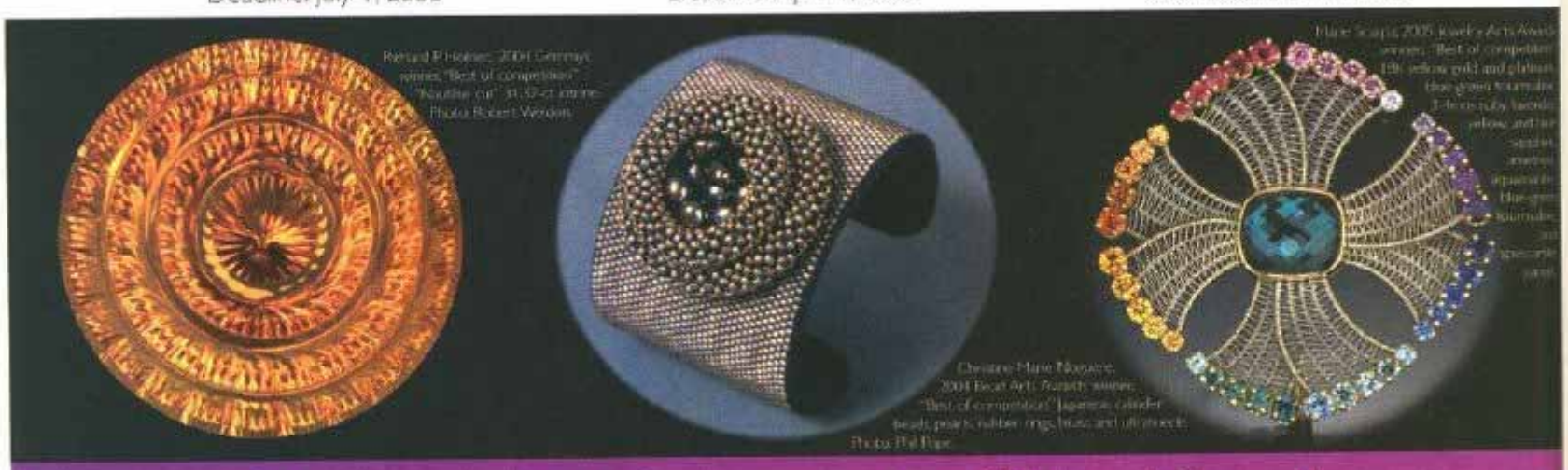
Deadline: April 1, 2006

Jewelry Arts Awards
Application online September 2005!
Deadline: March 1, 2006



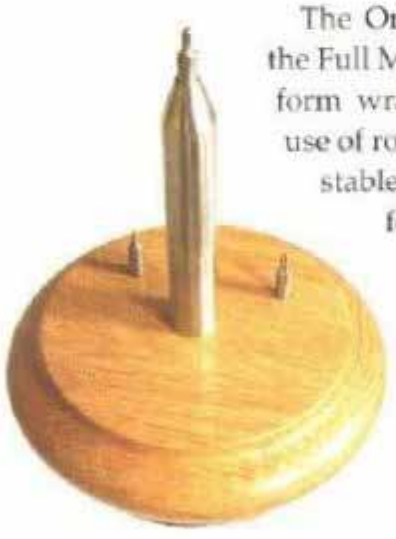
Current Winners Online Now!

WIRE PRODUCTS

Wire Looping Machines

Aelectronic Bonding, Inc. offers automatic and semi-automatic looping machines for wires with a thickness of .29", .30", .31", and .32". The automatic looping machine is pneumatically operated, allows loop to loop and bead to bead, and includes a foot pedal, air regulator, and an air pressure gauge. The semi-automatic looping machine requires one square foot of space and performs cut and loop procedures. All the moving parts are constructed of hardened tool steel. Special size holes and special wire and loop sizes are also available. Call (401) 461-4140, fax (401) 461-5250, e-mail abi1655@aol.com, or visit www.abiusa.net.

Goodbye Round Nose Pliers



The Original Full Moon Wire Fixture and the Full Moon Utility Fixture allow jewelers to form wraps, loops, and clasps without the use of round nose pliers. Both fixtures have a stable base and include tips with slots to form ⅛" and 3/32" diameter loops, depending on wire gauge. The wire fixture also includes a tip to form 1/16" diameter loops. Call (800) 394-3045, e-mail sally@full-moon-design.com, or visit www.full-moon-design.com.

Chain Nose Pliers

Soft Flex™ Company offers Chain Nose Pliers for bending, gripping, and shaping wire, and creating perfect 90° angles. The handles are 4½" long with foam cushioning to help effectively distribute pressure and reduce the amount of strain on the user's hand. The pliers, which have a lap joint, feature a unique "eased edge" with a slight bevel to protect wire when forming a sharp angle. Call (707) 938-3539, fax (707) 938-3097, e-mail info@softflexcompany.com, or visit www.softflexcompany.com.

Snap into Snapeez®

Via Murano® introduces Snapeez® — a new way to link wire wrapping for flexibility, which eliminates the need for split rings and soldered jump rings. Jewelers need only to brush, snap, and wiggle for the Snapeez® to form a firm, aligned closure. Call (949) 706-2898, fax (949) 706-2895, e-mail pam@viamurano.com, or visit www.viamu rano.com.

One Twisted Tool

The Twisted Tornado Crimp® is now available from Via Murano®. Designed to fit beading wire firmly for the best hold, the crimp requires no special crimping tool — only tapered-end chain nose pliers. The twist enables the crimp to secure strongly to the wire. Available in sterling silver, gold-filled, and 14K solid gold, the crimp is offered for size 0.019 and 0.024 wire. Call (949) 706-2898, fax (949) 706-2895, e-mail pam@viamurano.com, or visit www.via murano.com.

Linkable Ring

VeeO™, a hand soldered, hand polished, linkable ring, is now offered by Via Murano®. Used to make bracelets, necklaces, earrings, and other jewelry, the 20mm solid closed ring is available in sterling silver or gold filled. Call (949) 706-2898, fax, (949) 706-2895, e-mail pam@viamurano.com, or visit www.viamurano.com.

Fantastic Clasps

Star's Beads (www.starsclasps.com) carries almost 300 types of clasps. One unique clasp is a magnetic sterling one with a faceted stone (nine different stones available). The stone is set in both a double and a single strand clasp. The magnet is strong and made for necklaces, but can be used on bracelets with a safety chain.

Another piece is made with antique Japanese filigree glass set into sterling. The jade-colored clasp is set in a simple round clasp. The filigree glass piece was made in Japan prior to World War II and sent to Providence, RI, where costume jewelry was manufactured. These pieces sat in warehouses for 60 years until Star's Beads uncovered them. To order, please write to orders@starsclasps.com.

Argentium Sterling Wire

Rings & Things now carries Argentium sterling silver wire, which has improved properties to traditional sterling. Argentium resists scratches and dents, keeps its shine, increases its tarnish resistance over time, won't develop firescale, and can be heat-hardened. It still contains the 92.5 percent fine silver legally required for sterling, but Argentium replaces about 1 percent of the normal copper content in sterling with germanium. It's available in dead soft and half hard, round and square shapes, and various gauges. To order the wholesale catalog call (800) 235-8517 or visit www.rings-things.com.

Mini-Toggles

General Findings introduces three new mini-toggles to their existing mini and full-size toggle line. The three new styles include: triangular, diamond, and oval shaped mini-toggle sets. Call the sales department at (800) 345-1105 or e-mail sales@genfind.com to find more information on these products.

Sterling Soft Flex™ Wire

Soft Flex™ Company has designed the new Sterling Silver Extreme 925 Flex Wire™. This 19-strand wire line is sterling silver over steel with a nylon coating. It is available in multiple diameters and in lengths of 30 feet, 50 feet, and 500 feet. Call (707) 938-3097, fax (707) 938-3097, e-mail info@softflexcompany.com, or visit www.softflexcompany.com.

To have your product considered for inclusion in Wire Products, please send a press release and high resolution image or a sample product to Denise Peck at Denise.Peck@primedia.com.